JUNE
60c

VOGUE

FALSE EYELASHES: THE NEW RAVE – HOW TO PUT THEM ON

75 New Dresses: Flatterers in 75 New Ways

INCLUDING GOOD-BUYS BULLETIN

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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British — I. S. V.-PATCÉVITCH Publisher

JUNE 1958

COVER

Garden news here: Butterfly Pink
in the lipstick;
pink flower wig for a hat.
The lipstick is the newest colour
to come from Revlon's beauty beakers—
the flower wig the newest summer
slip-coverage for hair.
New lure with the new pinks,
the Green Frosted eye shadow,
also by Revlon.
Hat, silk on net, by Sally Victor.
At Bonwit Teller; Hutzler's; Frost Bros.



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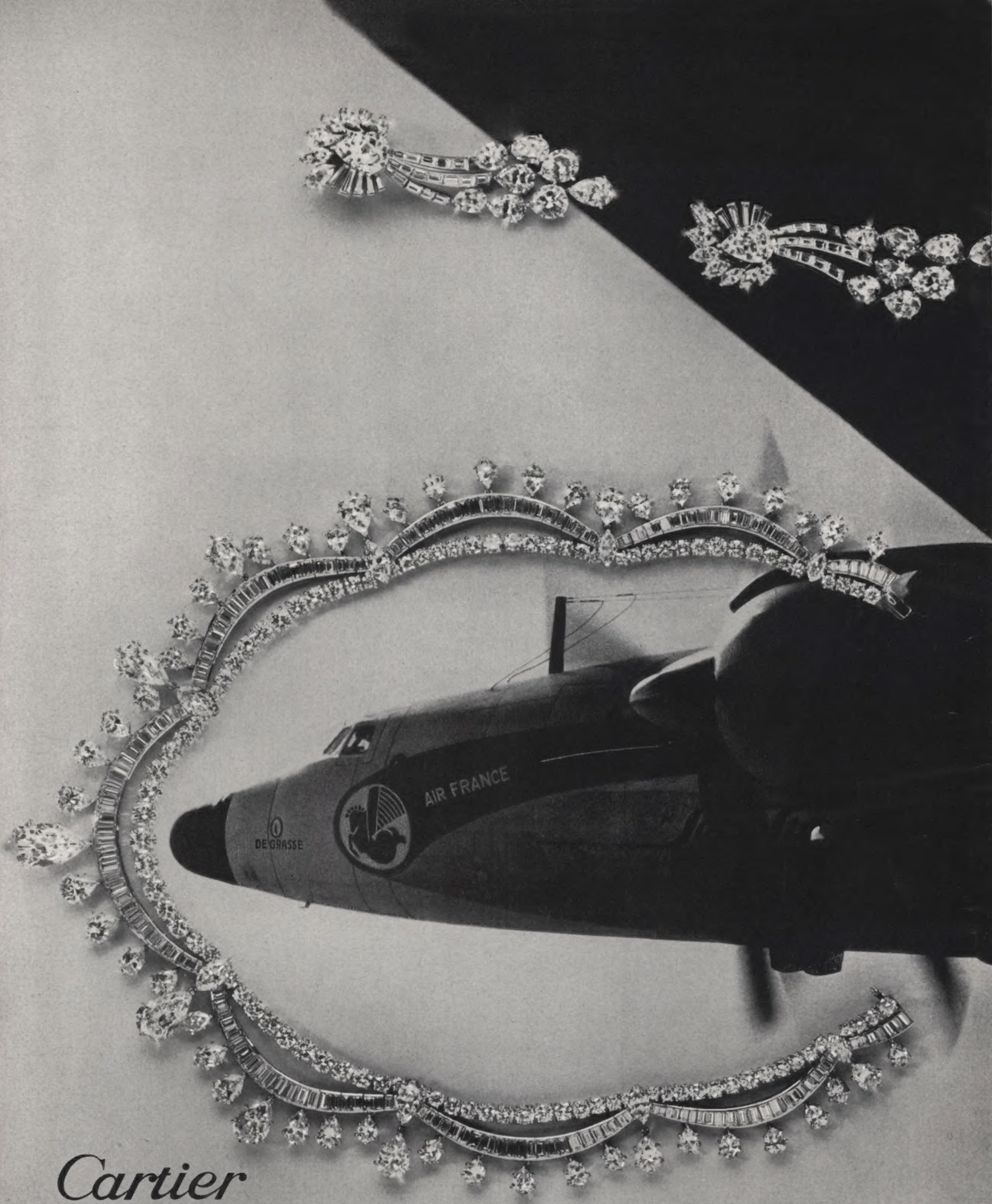






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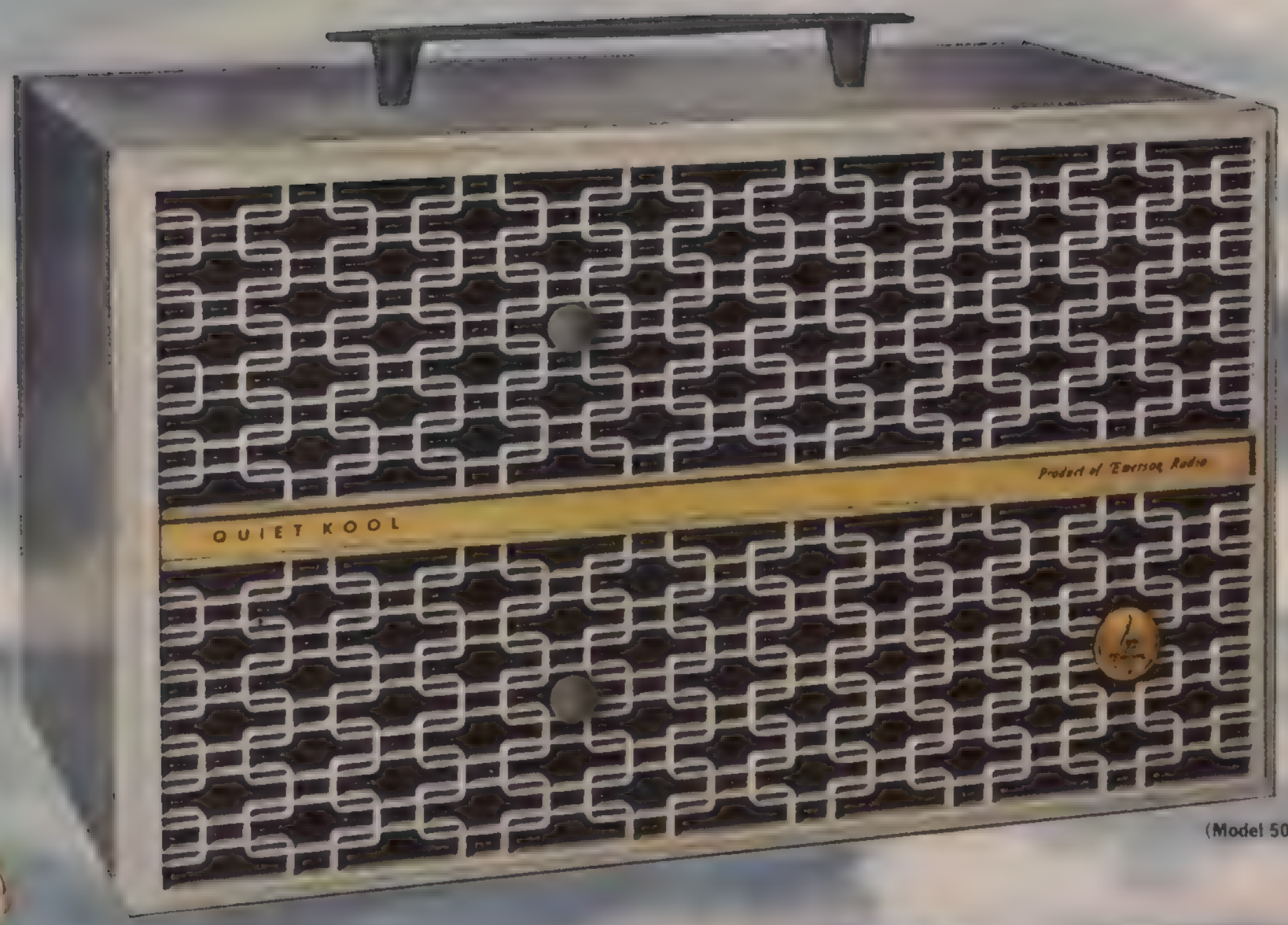
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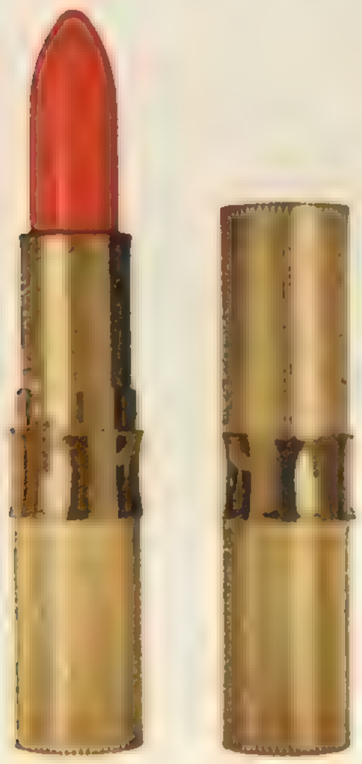


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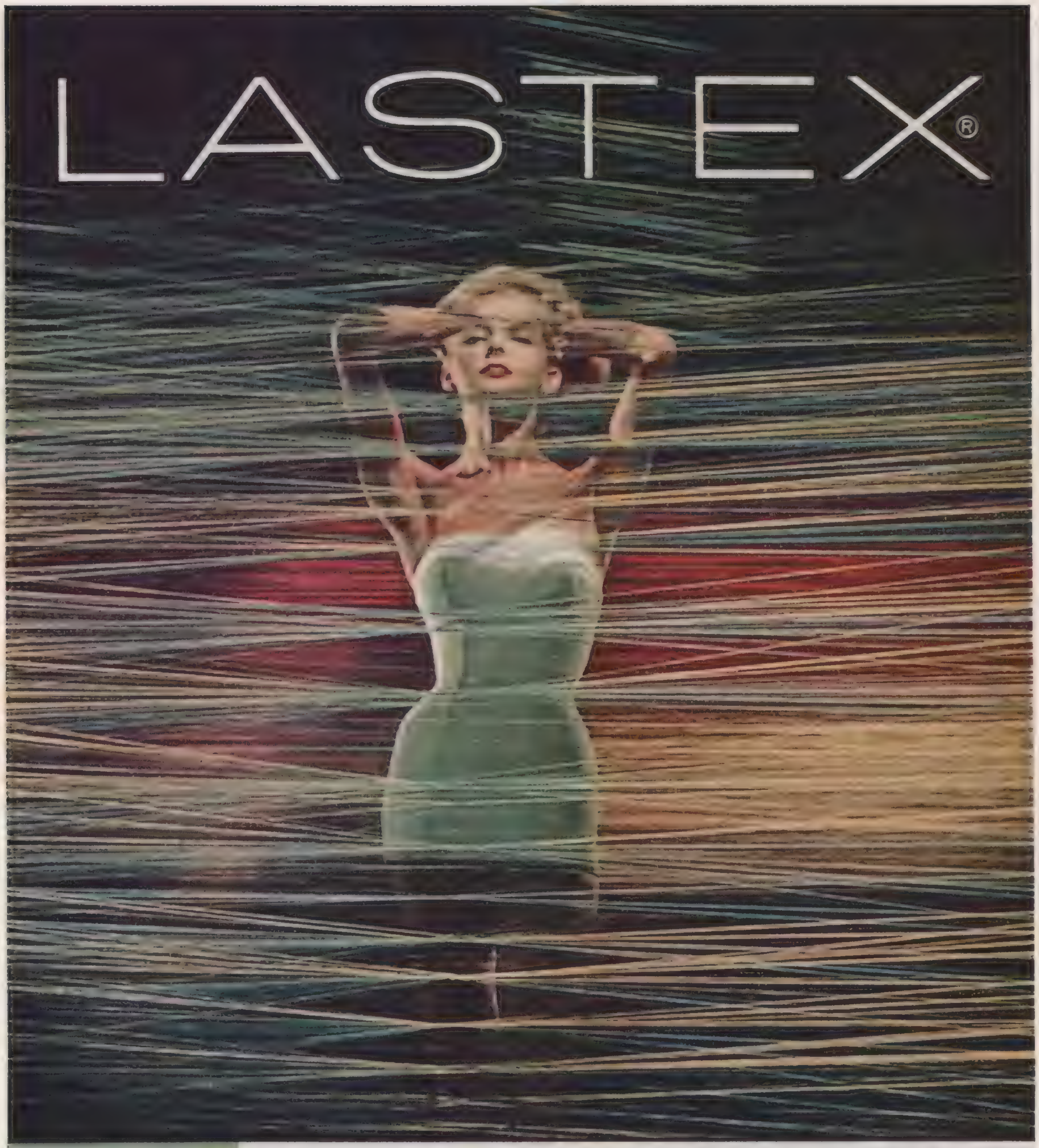


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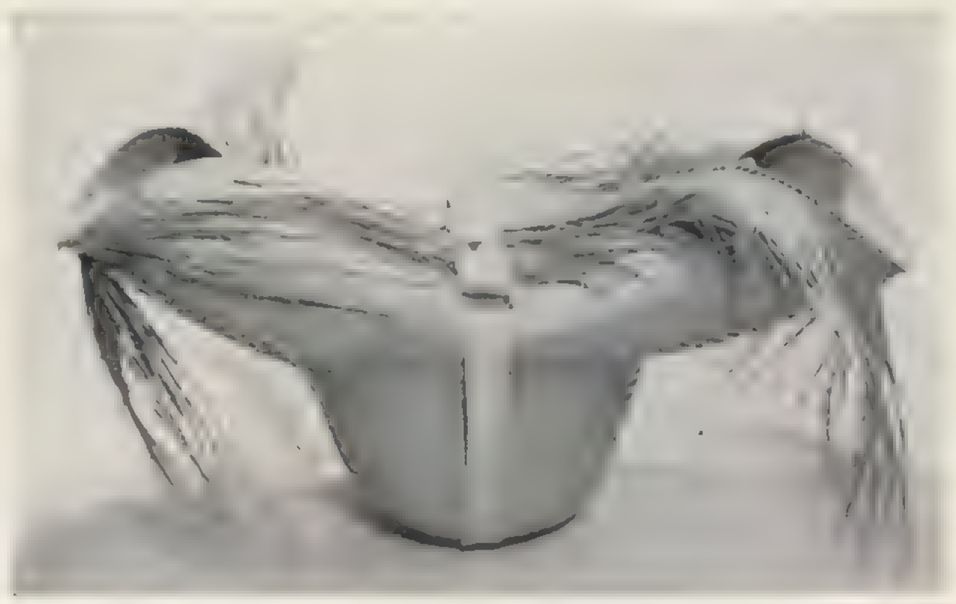
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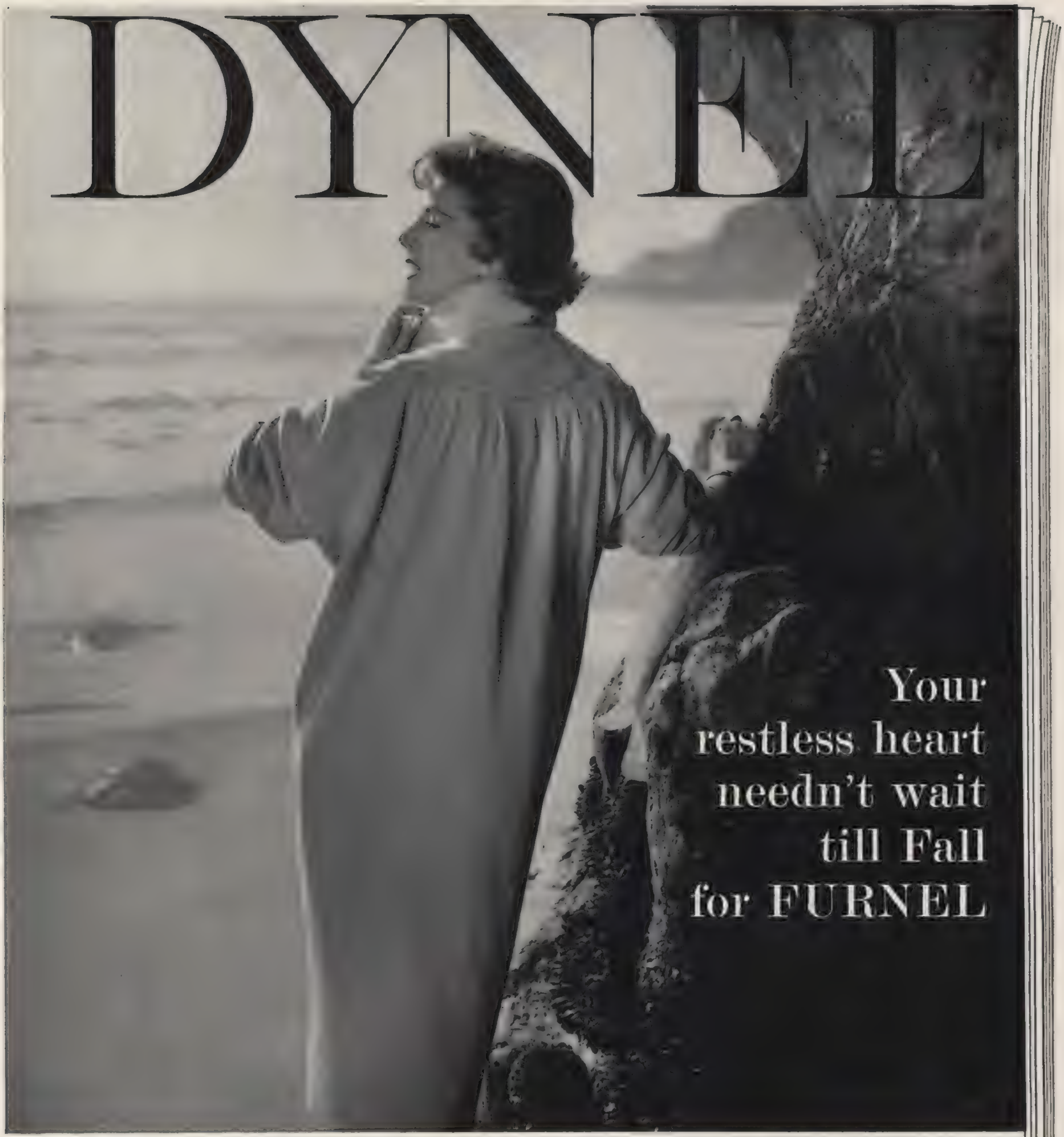
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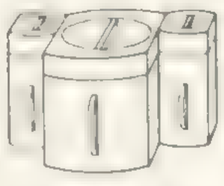
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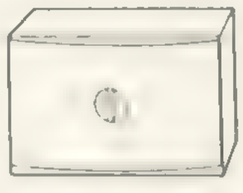
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Summer notes for Mrs. Exeter

Written on the back of a primitive portrait (the artist was a visiting grandchild), Mrs. Exeter has a half-shopped list of summer clothes. Actually, it was the itinerant artist who interrupted her advance clothes planning, but the cheerful fact at hand is this: This year's June will see more summer clothes in the shops than Junes for the past decade. Among them, and illustrated in this issue, these notes for Mrs. E.:

Big, wide, wonderful hats pitched for flattery. Pages 72-77.

Summer stand-by with an entirely new kind of amiability for the non-reedy figure—the black cotton trapeze, page 75.

No banalities about the coat situation when it's deep pink, copied from Balenciaga. See page 83.

The Récamier at-home dress, page 78; after all, if one goes on being petite, it's *permissible* to look gracefully, outrageously young.

And in the matter of summer-in-the-bank day looks: the trapeze suit of black, brown, and white cotton, page 96; the easy brown silk suit, page 97; the red suit with its Paisley plus in the form of blouse and jacket lining, page 123; the silk foulard put-over with a straight fall of pleats by way of skirt, page 129.



ROBERT RANDALL

Flattery— Mrs. Exeter's way

The coolest dress in the room any summer day is likely to be Mrs. Exeter's. Her fashion experience has been this: what *looks* cool, generally is. Cotton voile, as here for example; black and white printing ("not one of those close-set mingy prints, please, but a good bold brush-stroke one"); some yardage in the skirt, especially at the front. For the city, she wears an enormously shadowing black straw hat.

I. Doctor dress; Tebilized Burlington cotton. $45. Altman's.
White lambskin gloves, by Superb. John Frederics hat. Julianelli shoes.

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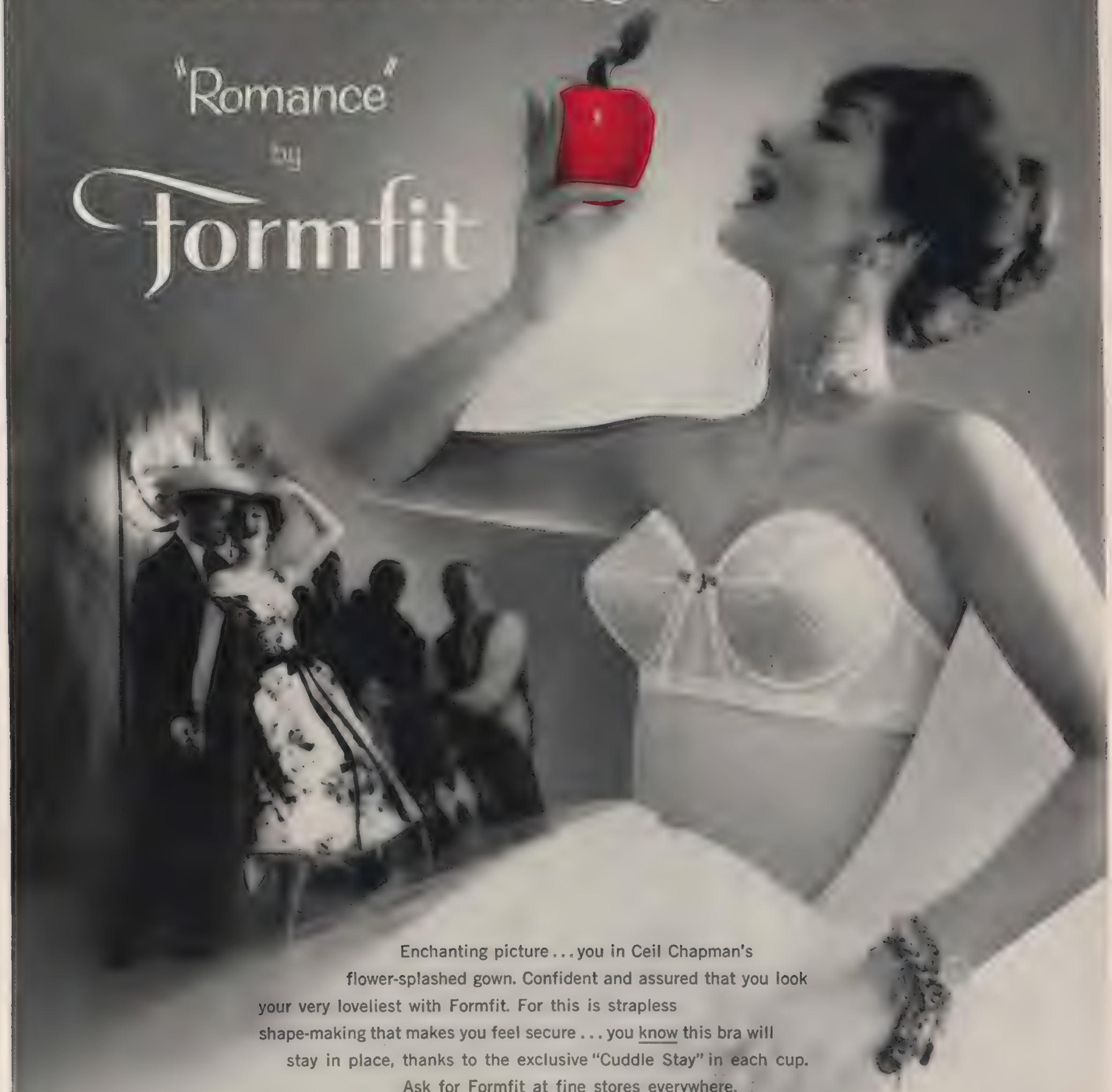
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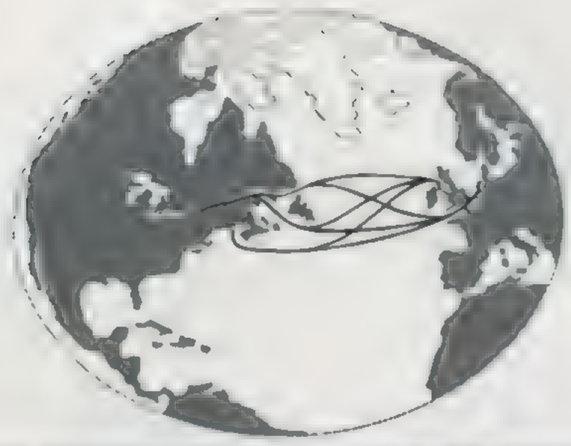
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Commonwealth of Puerto Rico, Rum Promotion Division, Dept. R, 666 Fifth Ave., New York 19



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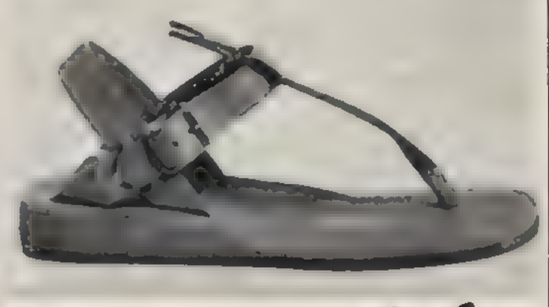


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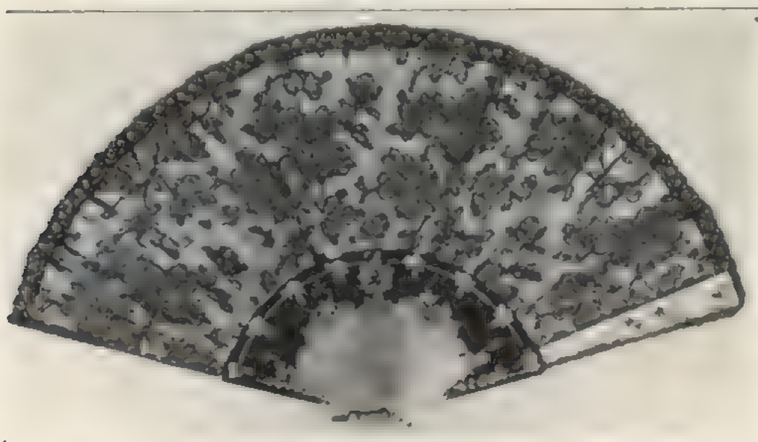
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Instant vamp . . .
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L. Nicholas,
38 E. 57th St., New York 22.





SHOP HOUND

...June personal column



Dry-off jacket
of white terry cloth with the innovation of a ripple of blousing at the hem. Woven terry cloth; fabric by Cone. S., M., L. $6.30 ppd.
By Gertrude Davenport, at Tog Shop, Americus, Georgia.



New lipsticking—
a lip outliner with a pink shade at one pencil tip, red at the other. After outlining, fill in with your own shade.
$2.25 inc. tax, ppd.
Diedré Custom Cosmetics.
510 Madison Ave., New York 22.

MIEHLMANN

Sun-tanning spectacles.
Visors shade upper eyelids; eye-wide ground glass lenses do the rest. Chrome or gold-plated frames: for men or women. With case, $2.95 ppd. Zenith Gifts, 68-Z, Post Office Building, Brighton 35, Massachusetts.





Silk-cooled blankets,
a pleasant summer thought, activated here in white-dotted blue silk-and-rayon ruffled in white nylon.
Single blanket cover, $17.95; double, $22.95; large pillow cover, $7.95; small, $3.95. Jean Gale, 535 Madison Ave., New York 22.

Brassièring to order . . . from a well-known French maker, J. Berlé, whose salon in New York accomplishes beautiful results in fabrics quite often exclusive with this shop. Among the summer favourites: a perforated Swiss cotton and a light, porous nylon called Ajouré. Fittings at the salon, or a measurement chart ordered by mail succeed beautifully. $17.50 and up. Bathing suits (personal fittings necessary, here) come in exclusive patterns of nylon, cotton, linen. J. Berlé, 26 West 58th St., New York 19.

Cosmetic enamel for the teeth, called Kopal, paints on with a brush applicator, puts a new pearly lustre on a less than flashing smile. Its effectiveness lasts through the day, and it's tasteless, odourless, altogether pleasant to use. $3.30 inc. tax, ppd.
Frostie Winters, Dept. VE, 313 E. 53rd St., N. Y. 22.



Trapeze balance . . .
with a widely waved cut of hair, a fringe of bangs. An excellent foundation permanent and setting is part of the salon's trapeze treatment, of course.
V. George Hair Stylist, 501 Fifth Avenue, New York 17.

Colour, one string attached.
Harlequin beads to decorate a chemise wittily, two of the beads formed into earrings. The set, $7.50 inc. tax, ppd.
Alpine Imports, 505 Fifth Avenue, New York 17.



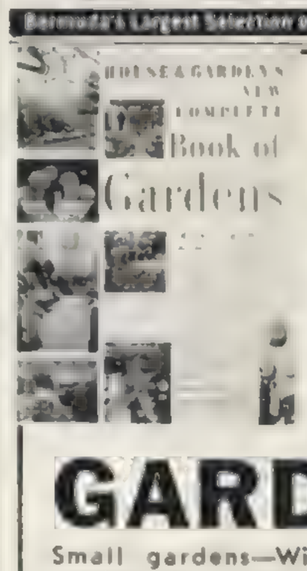
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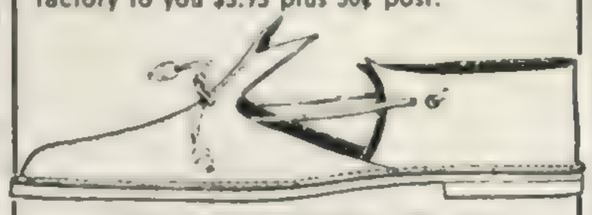
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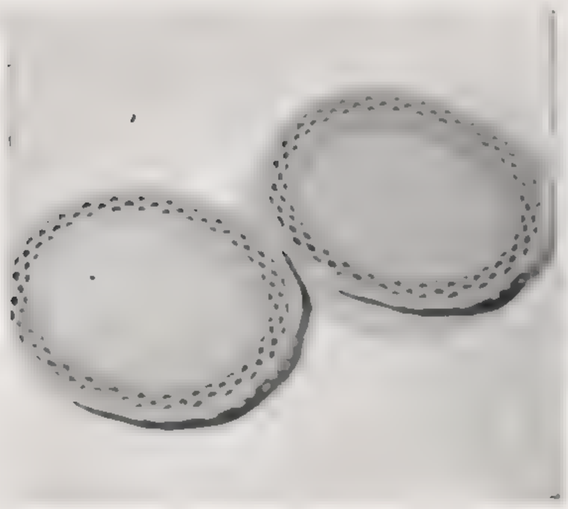
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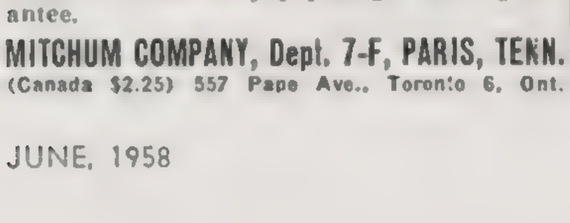
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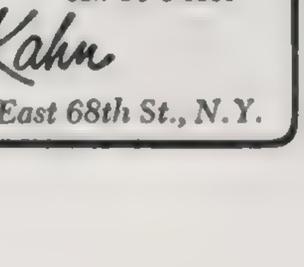
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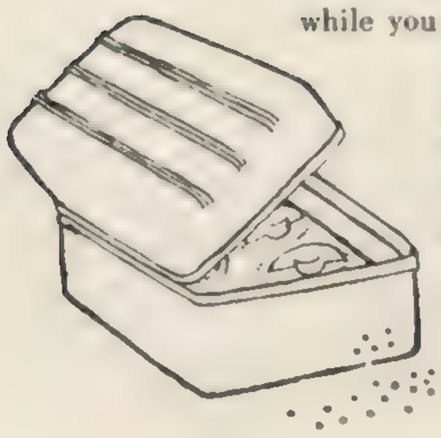
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VIRGINIA

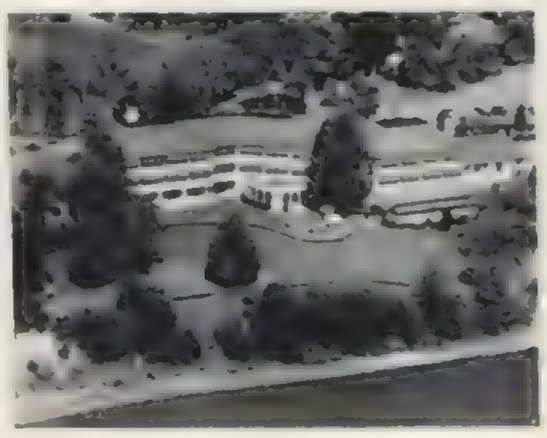
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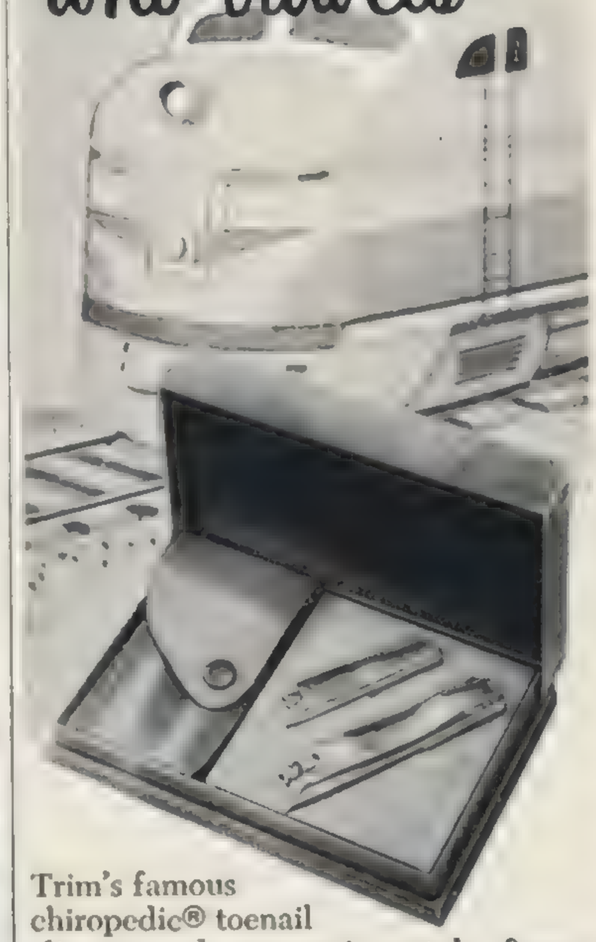
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CARON

© Caron, 1957

Vogue's eye view of the chemise emergency

The emergency is this: Too many women are plunging into chemises without knowing how to wear them. They haven't found the winning combination in chemise techniques. And because the fashion dollar is an investment dollar, we publish here Vogue's five-point formula for the way to wear a chemise:

Inches off the hem—the chemise proportion demands a long stroke of leg. (See lengths throughout this issue.)

Nipping under the arms—this line should be tidy, almost skimped; no bulges of fabric.

Some taper from bosom to hipline—very tricky, this, because the idea is not to have a waist, but to have some seaming-in at front or sides, to suggest a wonderful shape within.

Taut from hip to hip—no leeway at all here.

Straight from hip to hem—the simple chemise shouldn't taper; it falls in a plumb line at either side, hip to hem. (Note: Some chemises do taper radically, but that's another story.)

. . . The point is that the right chemise look comes only with proper fit, alterations when necessary—the same degree of construction know-how that went with wasp waists.



SUMMER UNIFORM

90 days on a Trapeze



Every summer, it happens: women single out a particular dress, take it up like a cause. Pure accident? Not on your trapeze—this year's swing-over to Shape couldn't be timelier. Among the trapeze endowments, reckon this: a good sound circulatory system (air is part of the Shape, and the coolness). And reckon, also, on the trapeze being the shortest dress you own. Shoes are heeled to a two-inch pinnacle at least, the theory being that every inch of heel is an inch toward legginess. Parasol hats for balance and *esprit*. The fashion trick of parasol-on-trapeze could capture a June audience—and hold it. "The day you wore..." is the way we like September songs to run.

V trapeze. Left, air-conditioned neckline, frosted beige silk; all in the cool black shade of a parasol hat. Sunday-lunch variation: widely parasoled coiffure; instead of the black alligator shoes here, polished red ones. Dress, about $90. Saks Fifth Avenue; Hutzler's; Neiman-Marcus. Summer-day hat, black horsehair, by John Frederics.

T trapeze. Right, black cotton bengaline cone levelled crisply across neck, shoulders. By Lanz, in junior sizes, $30. Bonwit Teller; Julius Garfinckel; L. S. Ayres; Frost Bros. Sally Victor straw hat. Shoes by Evins.

For shops in other cities, turn to page 153.

PENN

The Trapeze-y life





Trapeze, A. M. Left, to put a cool silky surface on almost any city-day activity, June through August—black silk Honan trapeze punctuated with a bow; light and shadow from the hat. Dress, by Leonard Arkin, about $70. Bergdorf Goodman; Dayton's; Sakowitz; I. Magnin. The hat, by John Frederics. **Trapeze at night.** Right, black cotton ribbed like licorice—the trapeze picking up evening flattery along with the hat, an umbrella of black silk roses. Jerry Greenwald dress, about $50. Lord & Taylor; Hutzler's; Hudson's; I. Magnin. Sally Victor hat. Both pages: Lambskin gloves by Superb, Evins shoes. Shops in other cities, on page 153.

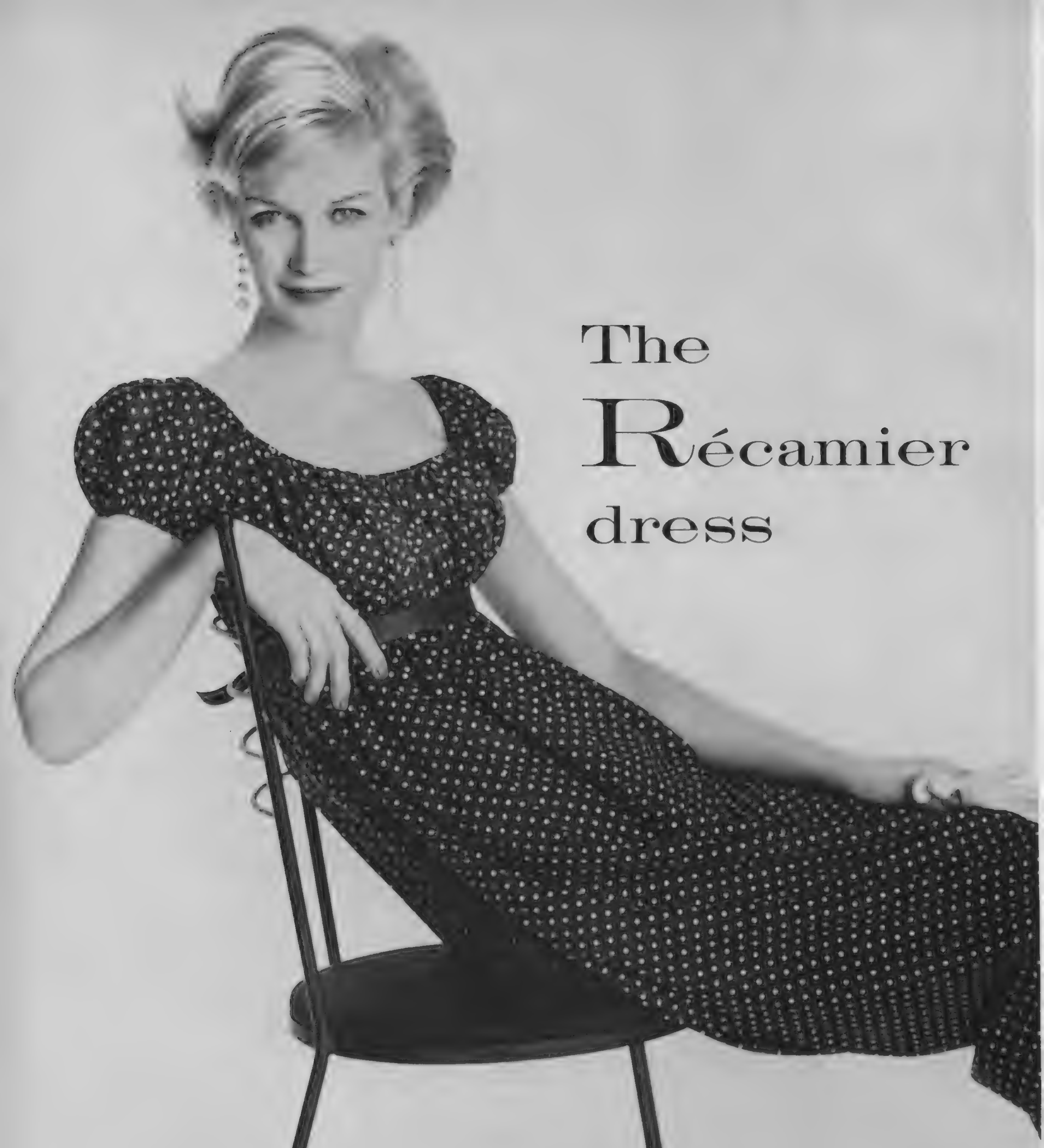
The Trapeze hat



Trapeze hat bow. Left, widish, shadowy, harem-eyed. Black maline, pinned with glitter, to comb into the hair at the brow line. It might be worn with any trapeze on these pages, any party evening. Hat, by Sally Victor. Also at Hudson's; Famous-Barr; I. Magnin. **Bowknot trapezes.** Right, black silk serge trapeze, façade controlled by artful cutting inside the dress. This by Seymour Jacobson, about $110 at Bergdorf Goodman; Bramson's; I. Magnin. Evins shoes. Below, brown rayon crêpe shaped by pleats. A very soft little dress (suit-casing this couldn't be simpler), with petticoats underscoring its natural flare here. About $90. Dress, Richelieu necklace: Bergdorf Goodman. Dress. also at Neiman-Marcus; I. Magnin. T-strapped Pappagallo shoes at Miss Bergdorf of Bergdorf Goodman. Shops in other cities, on page 153.







The Récamier dress

The Récamier—new rage perhaps as long-run as those other famed namesakes, Mackintosh and Cardigan. *Opposite page:* Cotton Récamier—navy-blue and white, green ribbon ties. For patio life, A.M.: add sandals, brilliant sunshade hat. Burlington fabric. $30. The earrings by Marvella. *This page:* Year-round dress of black silk crêpe, worn with glittering earrings. $70. Fabric by Wm. Rose. Schreiner earrings. Crushable lambskin gloves by Superb. Both Récamiers by Anne Fogarty. These, and earrings: Saks Fifth Avenue.

The new

pink

vitamins



Newest thing pink can have: what it had in Paris this spring—the highest vitamin-content in years. More zing, more dash, more pink per pink is the idea. And it's one of the most refreshing ideas a first-of-June wardrobe could take—through summer.
Facing page: One way a woman might organize a pink look now—with more of same. Here, hat, lipstick, and the dress on Vogue's cover, all in the clear flight of pink called Butterfly Pink—after Revlon's new lipstick and nail enamel of the same name. (Pink jewellery, a flowering pink chiffon blouse worn under the dress, would extend the pink-in-depth idea even further—and deliciously.) Demi-belted dress, by Harvey Berin, in Irish linen; about $70. Butterfly Pink lipstick, by Revlon. Both at Bonwit Teller; Wanamaker's, Phila.; Sakowitz. Sally V straw hat at Bonwit Teller.
This page: Two pink vitamins to take daily—and occasionally late-daily—over the next three months. Left, the makings of a summer uniform city days, country weekends. City aspects here: straw-coloured straw hat, pink beads, black touches. Irish linen dress, by Sportwhirl; about $18, at Franklin Simon; I. Magnin. Right, pink worn with white straw for town, for day. (Late-day rescheduling might include the little silk rose wig from the cover.) Textured silk chemise, lightly fitted above hip-level. By Jane Derby; in Onondaga fabric. About $100 at Henri Bendel; I. Magnin. Hats, this page: Miss Frederics.
For shops in other cities carrying clothes this page, see page 153.



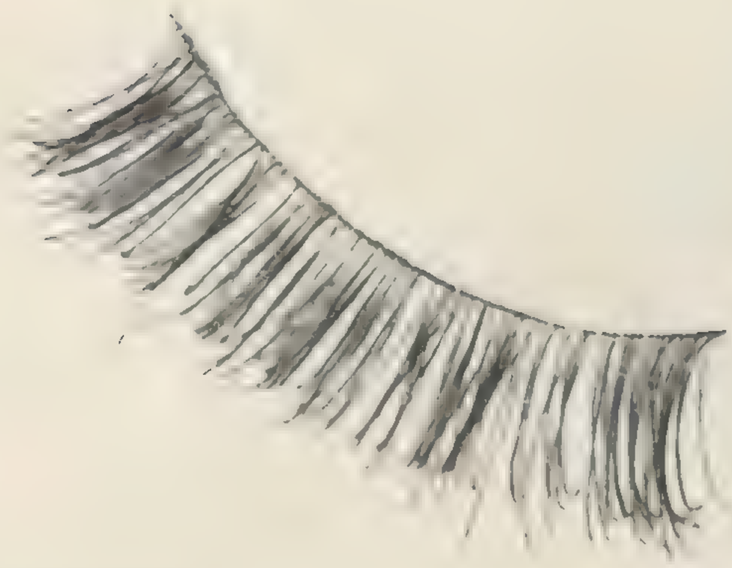
More new pink vitamins

This page: Vitamin-enriched pink chemise, string-tied across the waist, and not a superfluous thread anywhere. A dress like this could solve — in one beautiful stroke—the problem of what to wear all day in the city, little evenings countryside. By Larry Aldrich, in textured silk.
$90; at Saks Fifth Avenue; Halle Bros.; Neiman-Marcus.
For shops in other cities, see page 153.
Recommended city surroundings for an island of pink: black gloves, patent leather shoes, a shiny, shading black straw hat. The latter: Sally Victor.
Facing page: American carbon of one of the great late-day excitements at Balenciaga. Cotton ottoman coat that's nearly fifty per cent collar—one-hundred per cent Balenciaga pink. In this pink's orbit: more pink, chalk white, black—as here. Coat, $100. At Macy's.
Coat-sleeve extensions here: long white gloves, by Kislav. At Best's.

SCHATZBERG




RATS enclé





This year a new seven-veil frill
of eyelash is sweeping faces on the summer
horizon; fake lashes—once a sort of prerogative of
actresses only—are almost as much a part of make-up as lipstick. . . .
Happily, false lashes are now simpler to use:
There are two kinds to choose from—with and without
an eyelid strip. First, the unstripped system:
lift out of the box one of the lashes.
Without becoming involved with the glue,
hold it up to an eye,
and decide on length and shape, bearing in mind
that you must have a right frill and a left frill.
Then, holding each lash on an extended forefinger,
trim it *unevenly* with nail scissors:
most fake lashes need to be shaped and shortened.
Have several try-on fittings.
Next, the glue. With a blunt toothpick,
run a little glue along the top of the false lash.
Then put it on above the natural lashline but
close to it, working from the inner corner
of the eye out. Once again, and flutter. . . .
A variation of this unstripped lash
has recently been curled up; it comes
equipped with built-in Scotch-tape action.
Type Two is even simpler.
Each fake lash is attached to its own plastic strip
(tinted with eye shadow colours), and, most importantly, shaped,
and equipped with self-gluing action based on lanolin paste.
After fitting and trimming, apply additional paste to the eyelid strip.
Then you simply stick the lashes on, peel them off at will.
Colour note: Although stripped lashes are now
to be had only in black and brown, other lashes come in
practically everything from ash blond on—
even red for redheads to be worn with a touch of auburn mascara.
And naturally, since they are washable (and swimmable), one can also paint
the black and brown lashes, changing shades at the flip of a box-lid.

The new flutter—fake eyelashes



Summer beauty on the ribbon plan

Opposite, a summer look that's long on charm, short and
careless as to coiffure—and ribboned with a streak of yellow grosgrain.
The tie is part of a parcel of summer beauty-makers that control
this look. Packed in a straw hat by Elizabeth Arden,
they include eye shadow and lipstick
(Canary Red and Cactus Green shown, left),
Blue Grass hair spray and refreshing cologne.
At Altman's; see page 36 for details.
Coiffure by Charles of Elizabeth Arden.



The "Main"
strength–
flattery

SCHATZBERG



From the recent Mainbocher collection, two of the great flatterers. On the strength of these, a woman might spend her summer months blissfully flattered, but not overshadowed, by the news.
Left: Mainbocher idealized raincoat of beige cotton poplin lined with the brown-beige-yellow silk surah flowers of the dress. Beautiful town look; great survival factor in country weekend plans. Rallying the hair, a black bowed band.
Right: Mild-weather town suit of pale yellow silk-and-wool tweed, the jacket loosely chemised over an embroidered organdie blouse. The écru blouse and beige vamp band, blandishments added to the paleness of the suit colour.
Both pages: costumes made to order. Verdura jewels. Lilly Daché headbands.



"... in making GIGI"

By Cecil Beaton, who designed the movie with wit, taste, and daring

With the assiduity of a Proust, I reread not only *Gigi* but all of Colette after I agreed to design not only the costumes and sets but the production. By degrees, I began to see with her avid eyes; the colours employed, the atmosphere created should be hers not mine. It was with an unsentimental palette that I launched my preliminary researches and atmospheric impressions.

Sketches in hand, I flew to Paris for preparatory consultations with Vincente Minelli, the director. We moseyed about the city, sight-seeing for typical Colette locations. "This is where Gigi might have lived," Minelli said, pointing to a tall seventeenth-century house. An *art moderne* building suggested Aunt Alicia's apartment. Gaston must have inhabited the grandiose Victorian mansion that now houses the Musée Jacquemart.

Previous experience had shown me that designing for films is quite different from theatre work and that the designer must resign himself to some bitter facts. Seldom, for instance, is a costume seen full length in the average motion picture. Hence, the interest of each design must hover almost entirely above the waistline. Someone will cry out if the costume depends upon the skirt to complete the design, and elaborate ornamentation on the hem is relegated to the limbo of wasted *(Continued on page 151)*

THE PLEASURE OF "GIGI,"

a masterly, light-hearted movie, lies partly in the unity of its taste. in the brilliance with which all its makers endow it with beauty. The Bois never looked more fair in photographs, nor Maxim's more ripely *demi-mondain.* The set for the grandmother's old red apartment looks like a Vuillard; the movie also has bits of Boudin, Seurat, and Constantin Guys. Much of the delight of the spectacle comes from Cecil Beaton who responds with genius to this period, about 1900, when fashion was daring and eloquent, and when women loved the big effect, their hats, none alike, gloriously exuberant.

Left: In the Bois, Leslie Caron, an adorable Gigi, with Louis Jourdan, supremely elegant.

Right: A background beauty in a free-form hat with plumes.

CECIL BEATON





PEOPLE ARE TALKING ABOUT

PEOPLE ARE TALKING ABOUT... The prettiness of the new Lunt-Fontanne Theatre, all pale blue and gold and eighteenth century except where it matters and there it is twentieth century, late 'fifties.... H. L. Humes' novel, *The Underground City*, quite fascinating except that it needed sharper editing and some drastic surgery to deflate the author's pleasure in his own obvious talent.... The woman who said: "What little pittance I have to live on is simply because I happen to own a few blocks of New York's Fifth Avenue in the Sixties."

PEOPLE ARE TALKING ABOUT... E. Francis Thompson whose new film, *N.Y., N.Y.*, is an odd but smashing complex of the city with some dazzling effects, a few of them funny, a few bitter, many beautiful, but together they give a curious unreality to the reality it attempts to show.... The Paris delight in the Japanese exhibition there of sculpture and *kakemonos*.... The cleverness of Robert Morse in *Say, Darling* in which he plays a musical comedy producer, young and enthusiastic, whose enthusiasms are constantly blown out, like matches.

PEOPLE ARE TALKING ABOUT... The excitement, the fun, the delicacy of *The Greengage Summer* by Rumer Godden, a small master of emotion, of the feel of a hot summer in France, of the meanness of some adults and the charm of others, even those with a thread of sparkling evil.... The Earl of Shrewsbury's little opera festival, from June 6 to June 15, at Ingestra Hall, Stafford; all for about $12, a good dinner, a good opera.... The exhibition of Horst photographs, taken over many years and in many countries, with these quick impressions given permanence through Horst's honesty of perception, resulting in a major feeling of beauty; at the Country Art Gallery in Westbury, Long Island.

PEOPLE ARE TALKING ABOUT... *Sins of Their Fathers*, a strong and effective book by Dr. Marjorie Rittwagen who has some fresh points to make about children in trouble; in rehabilitating "empty kids leading empty lives" there is need for many more trained men, especially since many young offenders lack any kind of good father image.... The finding of the Modern Language Association that the best time for children to start learning a second language is when they are in the third grade.... Lynn Fontanne wearing Lanvin-Castillo clothes and Alfred Lunt wearing rag-bag costumes, both of them superb in the harsh but absorbing play, *The Visit*, by Friedrich Duerrenmatt.

PEOPLE ARE TALKING ABOUT... The renewed passion for ballad songs among college girls, with the thirteen-year-olds still buying rock and roll.... Charles Gorham's flushed and splashy novel about Balzac, *Wine of Life*, which is almost always interesting in spite of a style that is awkward and sometimes ugly.... The unique exhibition, "Portrait of a Building," at The Downtown Gallery; its owner, Edith Halpert, commissioned for the owner of 100 Church Street in New York, ten paintings: among them, one by Gregorio Prestopino who privately described his strong orange and black canvas of workers as "lunch on the job on the fifteenth floor but you should be careful you shouldn't fall down"; and one of beautifully patterned and meshed wires by Jimmy Ernst who wrote Mrs. Halpert that "the wiring system is actually that of a prominent Brooklyn bookie joint and what we see is the transmission of the results of the fourth race at Jamaica."

MAURICE CHEVALIER IN "GIGI" has the incomparable pleasure of playing himself, a perfectly charming man of seventy, a philosopher of joyousness. The master of joy, he entertains in the most complete sense. His gaiety comes not only from his smile, but from his whole body, from his sandy voice with its special sound like a sliding trombone as he sings his three big songs by Frederick Loewe, with their happy inner swing. To underline that point the Alan Jay Lerner lyrics have an accumulation of phrases of delight; "captivating, fascinating things to do . . . races, girls, Seine, wine . . . life is thrilling as can be, a gay, romantic fling . . . myriad of treasures . . . marvel, magical, lure . . . Methuselah is my patron saint . . ." and finally in the song, *I'm Glad I'm Not Young Anymore*, Chevalier proclaims, "How lovely to sit here in the shade." It is even lovelier to sit in the dark and hear him.

CECIL BEATON

Have you a talent for LOVE?

BY ORTEGA Y GASSET

EDITOR'S NOTE: *These penetrating excerpts, translated by Toby Talbot, are taken from the book,* On Love: Aspects of a Single Theme, *by the extraordinary Spanish philosopher who died in 1955. Now Madrid has honoured itself by naming an important avenue after him.*

The normal man "likes" almost every woman he encounters. It is necessary, however, that one not confuse liking and loving.... The good-looking girl who passes by produces an excitation in the periphery of masculine sensibility, which is much more impressionable—let it be said to his credit—than that of a woman. This excitation automatically produces his first move in her direction.... The male feels attracted and lured on by the woman who clicks along on high heels in front of him. Without these preliminaries there would be none of the rest—neither the good nor the bad, neither the virtue nor the vice.

A man feels love primarily as a violent desire to be loved, whereas for a woman the primary experience is to feel love itself, the warm flow which radiates from her being toward her beloved and the impulse toward him. The need to be loved is felt by her only consequently and secondarily. The normal woman is the opposite of the beast, who pounces on his prey. She is the prey who pounces on the beast.

...Love is an infrequent occurrence, a sentiment which only certain souls can hope to experience: in fact, a specific talent which some individuals possess, ordinarily granted in conjunction with other talents, but which may occur alone. Truly, falling in love is a marvellous talent which some creatures possess, like the gift of composing verse, the spirit of sacrifice, melodic inspiration, personal bravery, like knowing how to take command. Not everyone falls in love, nor do those capable of falling in love fall in love with just anyone. The divine event occurs only when certain rigourous conditions are present both in the subject and in the object. Very few can be lovers, and very few beloved.

There are situations, moments in life, in which, unawares, the human being confesses great portions of his ultimate personality, of his true nature. One of these situations is love. In their choice of lovers both the male and the female reveal their essential nature. The type of human being which we prefer reveals the contours of our heart. Love is an impulse which springs from the most profound depths of our beings, and upon reaching the visible surface of life, carries with it an alluvium of shells and seaweed from the inner abyss. A skilled naturalist, by filing these materials, can reconstruct the oceanic depths from which they have been uprooted.

"Falling in love," initially, is no more than this: attention abnormally fastened upon another person. If the latter knows how to utilize his privileged situation and ingeniously nourishes that attention, the rest follows with irremissible mechanism. Each day he will find himself further advanced before the line of those others, the indifferent ones; each day he will occupy more space in the mind of the attentive woman. She will begin to feel incapable of ignoring the privileged man. Other people and things will gradually be dislodged from her consciousness.... When we have fallen

into that state of mental contraction, of psychic angina, of which falling in love consists, we are lost.

Desiring something is, without doubt, a move toward possession of that something ("possession" meaning that in some way or other the object should enter our orbit and become part of us). For this reason, desire automatically dies when it is fulfilled; it ends with satisfaction. Love, on the other hand, is eternally unsatisfied. Desire has a passive character; when I desire something, what I desire is that the object come to me. Being the centre of gravity, I await things to fall down before me. Love, as we shall see, is the exact reverse of desire, for love is all activity. Instead of the object coming to me, it is I who go to the object and become part of it. In the act of love, the person goes out of himself. Love is perhaps the supreme activity which nature affords anyone for going out of himself towards something else. It does not gravitate toward me, but I toward it.

Romantic love—which is, in my opinion, the prototype and summit of all eroticisms—is characterized by its simultaneously possessing these two ingredients: a feeling of being "enchanted" by another being who produces complete "illusion" in us, and a feeling of being absorbed by him to the core of our being, as if he had torn us from our own vital depths and we were living transplanted, our vital roots within him. Another way of saying this is that a person in love feels himself totally surrendered to the one he loves.

. . . The lover experiences a strange urgency to dissolve his own individuality in that of the other, and vice versa, to absorb the individuality of his beloved into his own. A mysterious longing! Whereas in every other situation in life nothing upsets us so much as to see the frontiers of our individual existence trespassed upon by another person, the rapture of love consists in feeling ourselves so metaphysically porous to another person that only in the fusion of both, only in an "individuality of two," can it find fulfillment. This view recalls the doctrine of the Saint-Simonians, according to which authentic individuality consists in the unity formed of man and woman. However, the longing for fusion does not end with simple, uncreative union. Love is complete when it culminates in a more or less clear desire to leave, as testimony of the union, a child in whom the perfections of the beloved are perpetuated and affirmed. This third element, precipitated by love, seems to sum up its essential meaning in all its purity. The child is neither the father's nor the mother's: he is the personified union of the two and is a striving for perfection modelled after flesh and soul . . . Plato was right: love is a desire to generate in perfection or, as another Platonist, Lorenzo de' Medici, was to say: "è appetito di bellezza."

. . . The more of a man one is, the more is one filled to the brim with rationality. Everything he does and achieves he does and achieves for a reason. A woman's love, that divine surrender of her ultra-inner being which the impassioned woman makes, is perhaps the only thing which is not achieved by reasoning. The core of the feminine mind, no matter how intelligent the woman may be, is occupied by an irrational power. If the male is the rational being, the female is the irrational being. And that is the supreme delight which we find in her! The animal is also irrational, but it is not a person; it is incapable of self-awareness and of responding to us, of being aware of us. There is no room for relating or being intimate with it. The woman offers the man the magic opportunity of relating to another being *without reasoning*, of influencing, dominating, surrendering to another, without any reason entering into it. Believe me: if birds had the minimum personality necessary for being able to respond to us, we would all fall in love with birds and not women.

If a man did not possess such an excellent, fertile imagination, he would not "love" sexually, as he does, upon every possible occasion. Most of the consequences imputed to instinct do not spring from it. If they did, they would also appear in the animal. Nine-tenths of that which is attributed to sexuality is the work of our magnificent ability to imagine, which is no longer an instinct, but exactly the opposite: a creation. I merely wish to observe that the notorious disproportion between the sexuality of man and woman, which makes the normally spontaneous woman so conservative in "love," probably coincides with the fact that the human female usually enjoys less imaginative power than the male. Nature, cautiously and foresightedly, wanted it that way, because if the opposite had occurred and the woman were endowed with as much fantasy as the man, licentiousness would have flooded the planet and the human species would have disappeared, volatilized in sensuousness.

The man always leans more toward the extraordinary, at least he always dreams of adventure and change, with tense, difficult, and unique situations. The woman, on the other hand, feels a truly strange fulfillment in the details of everyday life. She is comfortable amid inveterate habits and, to the best of her ability, she will make a yesterday out of today. I have always believed the idea of *souvent femme varie* to be a lot of nonsense, an opinion hastily formed by a man in love with a woman who plays with him a little while. But the wooer's point of view has a very limited horizon. When the woman is studied from a greater distance and with a calmer eye, with a zoologist's gaze, it is seen with surprise that she tends to the utmost to take her time in whatever engages her, to take root in the custom, idea, or task set before her; in sum, to make a habit out of everything. And the persistent lack of understanding which in this respect exists between the two sexes is consequently touching: the man goes to the woman as to a party or an orgy, to an ecstasy which will break the monotony of his existence, and almost always he finds a person who is only happy when engaged in everyday tasks, whether it be darning underwear or going dancing. So true is this that, with great surprise certainly, ethnographers show us that work was invented by women, that is, as the compulsory everyday chore, in contrast to enterprise and such spontaneous activity as sports and adventure. For this reason it is the woman who creates trades; she is the first agriculturist, collector, and ceramist.

. . . In order to be enchanted we must be, above all, capable of seeing *another person—simply opening one's eyes will not do. One needs a peculiar kind of initial curiosity which is much more integral, deep-rooted, and broad than mere curiosity about things. Without this curiosity, the most eminent creatures can pass before us and make no impression upon us. The ever-lit lamp of the evangelical virgins is the symbol of this virtue which constitutes . . . the threshold of love.*



Claire McCardell: an

These six dresses are from Claire McCardell's last collection; they are not very different from the ones she had been designing for the past twenty years. Which is not to say that a Claire McCardell collection ever stood as anti-change. On the contrary, her remarkable talent, based on respect for the natural, was enduring proof that the natural need not be confused with the naïve. This was the pivot of the great McCardellisms. What Claire McCardell was—in the midst of a variable, sometimes frenetic profession—was sure. Sure of herself and of the women for whom she designed clothes that were at once feminine and ruggedly wearable.

As in her first collection, these Claire McCardell clothes are faithful to her ideal (but not idealized) version of American women. In a book she wrote three years before she died, she called them the most beautiful and best proportioned women in the world, "having a posture of their own . . . a comfortable easy way of moving . . . a walk that is swinging, not mincing; in tune with all the places they are always off to." She said they were "not hard to dress." And for her they weren't.

The "McCardells" of 1958 have this in common with their predecessors: a clear, sunny, natural American-ness. They



SCHATZBERG

American point of view

look bright, unstrained, and—as the woman who's just recently raised the hem of a 1948 "Monastic" knows—good for a decade.

Of fashion designers, Claire McCardell had this to say, "We specialize in what we like best, in what we do best, and in what satisfies most deeply. For me, it is American—what looks and feels like America. It's freedom . . . it's casualness, it's good health. Clothes can say all that." Always hers did; and the great McCardellisms remain a continuing happy force in American design, continuing proof of its profound sophistication.

Left to right: One of her famous city ginghams in a huge black-and-white plaid with a sliver of red . . . A twenty-year signature—wrapped bodice, Empire-waist; for evening, here, in bright pink crinkled cotton . . . Among the most McCardell dresses of all—the shirtwaist, chemised now, in grey-and-white checked cotton . . . Bright blue pongee suit with bloused top; the McCardellisms—pointed collar, railroad stitching . . . Her string-tied Empire dress for day in yellow-and-white sprigged cotton lawn . . . . Characteristic McCardell paradox—delicate point of view, rugged touches; Empire dress in pleated bright blue cotton red sash, brass buttons at the front. All, at Lord & Taylor.



The Brown, Black, and White plan

Starting here, a summer colour plan calculated for day-long freshness. The colours: coffee-brown, black, and white—worn with white jewellery, black patent leather shoes or handbag.

Left: Summer in three parts; batik-printed cotton in coffee-brown and black. The sleeveless blouse and jacket are slightly shaped at front; the skirt, wide with one deep inverted pleat. Of Wamsutta fabric; about $40; at Altman's; Famous-Barr; Harzfeld's; I. Magnin.

Right: Slender suit of coffee-brown grained silk, consisting of a dress with heightened waist, jacket with lowered tie. By Leonard Arkin; about $90 at Altman's; Filene's; I. Magnin.

Far right: Narrow two-piece dress of coffee-brown linen. The overblouse is edged, at collar and hip, with black grosgrain ribbon. Of Moygashel linen; about $55 at Miss Bergdorf of Bergdorf Goodman; Hudson's; I. Magnin. For shops in other cities, see page 153.





VEVEAN



Brown, Black, and White plan

Far left: A sleeveless dress and jacket—both in tweed of Dacron-and-cotton, coffee-brown and black. The skirt is a stand-out, box-pleated. Both pieces are lined for extra shape quotient.
By Michael Kent; about $45 at Saks Fifth Avenue; Halle Bros.
Left: Here, more cream than coffee—a narrow white dress, banded around the knees in coffee-brown. Where the two colours meet: a band and bow of black grosgrain ribbon.
Dress, of Avisco rayon (Folker fabric);
about $40 at Saks Fifth Avenue: Rich's.
Right: Dress with lengthened, faintly-fitted bodice, plentiful skirt. This, in white grained silk, printed in coffee-brown daisies. At back, the bateau neck makes a V. By Scaasi, of Staron fabric; at Henri Bendel; Nan Duskin; Marshall Field.
For shops in other cities, see page 153.



GOSSIPY MEMO ON

MOROCCO

MOROCCO has all the mesmerism of great beauty—sun-baked deserts, the snow-tipped Atlas Mountains, nine hundred miles of Atlantic coastline, and cities dowered by varied civilizations: the spacious elegance of the French, the grandeur of the Portuguese, the many-walled mysteries of the Arabian. There are shepherds in the hills playing flutes, sacred storks nesting in the turreted walls, mosaic palaces, camels, goats that climb argan trees to nibble in the branches, and the timeless, brilliant pageant of the people themselves. A land of Oriental splendour with a French overlay of chic, Morocco, best in autumn and spring, has good hotels, good food, good roads, and may be seen by car (rentable in Tangier and Casablanca), or by tourist bus. Royal Air Maroc has plane service to the main cities. . . .

CASABLANCA, a central port of arrival, is a large and busily building town, rather like Nice, with a touch of the haunch-squatting, watching-the-world-go-by of Andalusia. The women go about mostly dressed in long, hooded cotton *djellabahs*, perhaps sky-blue, with veils of bright pink; the men in *djellabahs*, with turbans or dented, pale-coloured fezzes. The new Hotel Marhaba is large, marbled, and comfortable, with double rooms for $8 a day. Other luxe hotels are the Anfa and El Mansour. Among the air lines to Casablanca: Sabena from Lisbon, $80.70 round trip; Royal Air Maroc and Iberia from Madrid, $70.50 round trip; Air France from Paris, $191.60 round trip. . . . South of Casablanca a series of port towns combines Arab *medinas* and *kasbahs*, with a resort life. Sixty miles down the coast at MAZAGAN, the Marhaba Hotel (one of a new chain of hotels throughout Morocco) has a sandy beach and an immense swimming pool set in a garden. . . . At SAFI, a sardine port another three hours' drive southward, one may stay at the Marhaba Hotel which has its own movie theatre, pool, and a *boutique* with Jantzen bathing suits. . . . From here, a morning's motoring brings one to MOGADOR, a jewel city, designed in 1760 by François Cornut, a French engineer imprisoned by the Sultan. All of its tall, thin houses are bone-white with Matisse-blue trimmings and silvery-brown stonework. The Hôtel des Îles costs $4 for a double room. . . . At AGADIR, a big resort one hundred and thirty miles further south, the hotels are kept filled with mostly German, Dutch, and English travellers. . . . Driving inland over the Atlas Mountains to MARRAKECH, which takes a day, one should lunch in the town of TAROUDANT, a charmer of yellowed castellated walls, busy *souks* (market streets) with vendors hawking such wares as fried locusts. The hotel there, the Marhaba, was once a gleaming pasha's palace.

MARRAKECH, backed by the Atlas Mountains, has the effect of a hot red, palmy canvas in a snow frame. Its old town, surrounded by terra-cotta walls, has nine main gates, among them Bab Doukkala (photographed opposite). All day, the Djemaa el Fna square is a carnival of story tellers, acrobats, and Chleuh boy dancers. At the Dar-es-Salam, an old palace turned restaurant, one sits on cushions and eats (with the first three fingers of the right hand) from a central dish. A reedy Arab band accompanies the feast. The famous Mamounia Hotel, a pleasance of splashing fountains and gardens, has balconied rooms for $9 a day for two.

FEZ, a day's drive north from Marrakech, is the religious and intellectual citadel of Morocco. Among the Fez beauties: the reed-roofed Attarine Bazaar; the Nejjarine Fountain; the Great Karouiine Mosque, reminiscent of the Alhambra; and the ancient University of Fez. Once the palace of a seventeenth-century Grand Vizir, the Hôtel Palais Jamai is a romantic splendour of mosaics and gardens. For two, $5.50 a day. Diverting stops between Fez and Rabat, a leisurely day's trip, might include MEKNÈS, where Moulay Ismaïl's eighteenth-century version of Versailles is now an immense ruin. Lunch at the Hôtel Transatlantique, before going on to MOULAY IDRISS, an indelibly Arab town, which on festive days puts on an extraordinary *fantasia*, a horsemanship display of superb white-burnoosed riders on Arab chargers. RABAT, an elegant and graceful city on an orangey cliff, is Morocco's capital, where the king lives. The Hôtel de la Tour Hassan, a Moorish mansion with tiled walls and keyholed arches, has double rooms for about $5 a day. North of Rabat one passes through Port Lyautey and part of Spanish Morocco to arrive at TANGIER, a Barbary Coast port where some twenty nationalities rub elbows. There, the Minzah Hotel is Oriental; the Rembrandt is Occidental; both charge about $7 a day for a double room.

Morocco colour *facing page:* The Bab Doukkala at Marrakech, a market spot where vendors sell beaten silver, brass, tooled leather. Matching the sky-blue intensity of the men's *djellabahs:* the poplin shirt and cotton gabardine trousers photographed here—these, designed and made in Italy by Emilio Pucci, for beach and at-home life anywhere. (Lord & Taylor has them in America.)

WILLIAM KLEIN



MOROCCO CIRCUIT

The world-wide pink maillot. The scene at left is the courtyard of an ancient Moroccan palace but, as far as the bathing suit is concerned, it could be any waterside place in the world: that's the carrying power of a good strong pink in fashion now (and—not incidentally—the world-wide rightness of the knitted maillot).
Suit, of Paisleyed pink elasticized Orlon-and-wool jersey (by Heller).
Suit by Cole of California, junior sizes; about $20. Bloomingdale's; Dayton's; J. W. Robinson.

The great dress trick
Part of the trick is: a dress that's made of silk, weighs four ounces, and can be wadded up as unceremoniously as a pair of stockings (see mannequin's right hand). The rest of the trick: the same dress, when it's shaken out, turns instantly into one of the smartest dress shapes on seven continents (see mannequin)—and at no time during the entire performance does an iron enter the act.
At right, the Great Dress Trick in tricksville—the Place Djenna el Fna at Marrakech, where the old Arabian raree show hardly ever stops (except, as here, for a show-stopper).
Emilio Pucci dress in black and beige Milanese silk. At Lord & Taylor.

WILLIAM KLEIN





MOROCCO CIRCUIT: seven-league suits

Here, surrounded by a herd of dromedaries and Moroccan picnickery, two versions of one of the most easily—and beautifully—transplantable American fashions: the knitted bathing suit (another American transplant in the picture—Coca-Cola, labelled in Arabic).
Left: White maillot (knitted cotton with Lastex), embroidered in black. By Jantzen: $25. Altman's; Woodward & Lothrop; Hudson's.
Right: Deep-backed maillot, knitted of bottle-green wool and Helanca nylon yarn.
By Margaret Pennington; $30. At Bonwit Teller; Burdine's; I. Magnin.



WILLIAM KLEIN



New shape lineup: the surf cast



News, here, for the woman
who's already attuned
to the great shape
revolution, or the one
who's decided to make
the big fashion-plunge
the easy way—
with water (or near it).
Facing page: Left, white
wading-length
pants and a flyaway ruffle.
This, white-embroidered brown
cotton—joined to the pants
by a sun tan. By Loomtogs. Top,
about $10; cotton twill pants,
about $8. At Altman's.
Right, triple instance of blousing.
Printed yellow beach suit,
with bloused sleeves, waistline.
Brigance of Sportmaker
suit, in cotton by Everfast
with Everglaze crease resistance.
About $25. Altman's; I. Magnin.
Emme straw sunshade.
This page: Left, beach-chemise with
a 3-6x kind of charm.
White eyelet, beige sash, a flick of pleats.
By Greta Plattry, in cotton eyelet
batiste (by Samuel Ehrman); about $35.
At Best's; Frederick & Nelson.
Right, new beach look, via the
Japanese kimono: Kimo jacket in
bright blue terry cloth. With the
black and white tights here, it
could extend the average
beach day to sundown.
By Tina Leser. Jacket of
Cannon terry cloth, about $15.
Tights, of knitted Helanca
nylon yarn, about $12.
At Lord & Taylor; Montaldo's.

The surf cast

Left: Chemise suit—the real McCoy (and 100% seaworthy into the bargain). Printed orange cotton put-over, riveted to the little shorts beneath by a thread of belt. Rose Marie Reid bathing suit; about $20. At Bonwit Teller; Neiman-Marcus; I. Magnin.

The hat—brim-y enough to cast a full-length shadow—a steeple-crowned straw. by Gobbi. At Bonwit Teller.

Right: Beach bubble—a burst of black-and-white Dacron-and-cotton. puffed out into rompers. By Claire McCardell, in Galey & Lord fabric; about $28. At Saks Fifth Avenue; Julius Garfinckel; Neiman-Marcus.

New sample of sun—

tan to try on

What's wanted from the summer solstice on is a sound plan for taking on the soft, lively splash of tan that marks a holiday state of mind and beauty. Basically, there's nothing like a tan (proof to come in the form of a sample tanner; read on).... This is not to say a weathered, leathery, too-tanned tan, but rather a glow of well-being and—well, health. We're not talking now about sun disasters; the way of all flesh in the sun is well known. What we suggest is a sort of all-over filter-tip plan, achieved by an average sixty seconds devoted to applying a cream that filters out the vexing aspects of sun rays and leaves you the charm.

Among other pleasantries here is the fact that the cream we have in mind imparts an immediate touch of sun colour; from the moment it's slicked on, you have an amber glow. The sun's advocate here is Antoine's Bain de Soleil, a bronze-tinted cream, Riviera-born and Riviera-tested. There's a mystery ingredient to ward off peeling and dryness. And it's quite possible to plunge in and out of salt water without destroying the effectiveness of a single creaming. A try-on tube of Bain de Soleil comes in the box illustrated below, along with a similar tube of hair fix, a cream that protects the hair from dryness as other balms protect the skin, and, without being the least bit icky, exercises a mild disciplinary action on hair in the sun and wind régime.... For a quick whirl with both of these summer revivers, see page 150, where there's a coupon to send to Vogue. Twenty-five cents brings back, via the mails, the plastic box shown below (converted here to a beach-proof cigarette box) and, inside it, a sample tube of Antoine's Bain de Soleil, another of Antoine's Hair Fixative—try-on equipment for a first go at the sunny side of the beach.





Colours:

knee-deep in June

What legs will summer in:
stockings in soft colours, climaxed
by bright shoes in surprise materials—
velveteen and alligator, for instance.
Left: Groundwork for a cool, late-day
look—greyed-green stockings,
bright green velveteen shoes.
Small rhinestone buckles point up
the insteps. The stocking shade, Julep,
by Van Raalte, at Arnold Constable.
Shoes, by Andrew Geller, about $27;
also at Julius Garfinckel; Frost Bros.
Right: For earlier day, all day—
apricot stockings, opera pumps
of butterscotch-yellow alligator.
Stockings by Schiaparelli,
at Bonwit Teller.
Shoes by Delman, of Fleming-Joffe
alligator; also at Harzfeld's; Frost Bros.
Verdura jewels. Turquoise straw hat
by Lilly Daché. Settee by
Eero Saarinen, for Knoll Associates.
With June colours: Watteau Rose lipstick
and nail glacé, by Juliette Marglen.



RAWLINGS







The lift to fashion on these pages: colour applied by car,
and *in* the car (glove compartments very often have a
dressing-table complement of cosmetics, nicely non-spill—
stick mascara and eye shadow, lipsticks, pressed face powder).
Which brings us to the great fact of woman-driving emerging now.
Home-away-from-home to some 22,000,000 American women, the car
they drive couldn't be more expressive of them if it talked.
Parked, both pages: The 1958 Packard Hawk,
not talking exactly, but putting across the new cosmetic theory
of colour in cars. On the deep wide seats:
the portal-to-portal luxury of glove leather upholstery.
Left, reflection of Revlon's Butterfly Pink nail enamel and lipstick—
the lipstick probably the newest in the glove compartment supply.
Right, beige linen dress and a beige vamp band on the hair.
The look here, neatly tuned up to driving, to stopovers
for lunch, shopping. Dress, by David Goodstein, in Moygashel linen,
about $60. Bonwit Teller; Julius Garfinckel; Joseph Horne.
Verdura jewels. Gucci travel handbag. Valley shoes. Berkshire stockings.

New colour compact between a woman and her car

KAREN RADKAI

WOMEN-OWNERS:

winners in horse racing

BY MARY JANE GALLAHER

If a sports award were to be made this year for fine behaviour under the worst possible circumstances, it should go to Mrs. Elizabeth Graham. At Hialeah Race Track, in March, she managed a game smile even though she'd had a victory she thought hers snatched away, and in the bargain lost a purse of $97,800. And the episode occurred before some 31,000 people.

Her colt, Jewel's Reward, had crossed under the finish first in the Flamingo Stakes, a contest every owner badly wants to win. When the Jewel's Reward number flashed on the board, Mrs. Graham hurried to the infield winner's circle for the presentation ceremonies. As she arrived, an inquiry by track stewards was signaled.

Newsmen, photographers, Florida's governor, and assorted types milled about her. The trophy stood lonesomely off to one side. Nearby Jewel's Reward pranced nervously.

After what seemed an interminable wait, the Jewel's Reward number came down with the race awarded to Mrs. Gene Markey's remarkable Calumet Farm horse, Tim Tam, who also won this year's Kentucky Derby on May 3. (At Hialeah the stewards found that Jewel's Reward had fouled Tim Tam in the stretch run.) Leaning heavily on the arm of her trainer and with tear-filled eyes, Mrs. Graham left the winner's circle. The walk back across the track was one of the longest ever taken by anyone in any sport. But she accepted the judges' decision without a protest.

"Win as if you're accustomed to it and lose as if you like it," Mrs. Payne Whitney, until her death America's first lady of thoroughbred racing, said—and lived by. She was guest of honour at the Thoroughbred Club of America's annual dinner in 1938—the first woman so feted.

Probably the gentle, retiring mistress of Greentree Stable would wear a shy smile of pleasure if she could know what has happened since her own pioneering days, as the first important American woman to own and race thoroughbreds. Today women make up a large part of the winning owners' list; such lady owners as Mrs. Gene Markey, Mrs. Charles Ulrick Bay, Mrs. Henry Carnegie Phipps, and Mrs. Graham are holding the stage. Their stables are rapidly amassing wins and cash.

This heady success has come in a very short span—since 1925. Until then racing was a masculine preserve. But many of the important men in racing admit that the women have improved the racing picture. They are, those gentlemen say, graceful additions to any winner's circle; they operate some of the country's largest stables in the most business-like way; and, above all, conduct themselves as sportsmen.

Who are the women who have smoothly but firmly nudged the men out of this sport's limelight? What phases of racing particularly appeal to them? And have they brought to the turf qualities which have improved its mien?

Mrs. Whitney was the first woman to top, in 1942, the money-winning breeders' yearly list. The only other woman to head that roster is Mrs. Gene Markey who has monopolized it since 1952.

Mrs. Isabel Dodge Sloane was the first woman to head the annual winning owners' roll. That was in 1934 but it was 1950 before she reached that mark again. The 1930's saw two other women, Mrs. Ethel V. Mars and Mrs. Charles S. Howard, so distinguished. Then Mrs. Whitney won the honour in 1942. In 1945, Mrs. Graham outdistanced her fellow owners for that spot and in 1951 Mrs. Charles S. Payson and her brother, John Hay Whitney, were in first place through their Greentree Stable horses.

For the past two years the Kentucky Derby has been won by horses owned by Mrs. Markey, a handsome, decisive grey-haired woman whose Calumet Farm has had the greatest success of any American stable. (Calumet was brought to peak by Warren Wright, Mrs. Markey's late husband, and kept there by Mrs. Markey.) Accolades in the cheerful form of imposing gold and silver trophies (always accompanied by a sizeable check) are an old story to Mrs. Markey. Wright headed the winning owner's list seven times; Mrs. Markey has sighted her competition from that heady perch three times. Her collection of souvenir plate is the world's most fabulous; the trophies now number about 350, including seven Kentucky Derby cups.

Another who has given owners a run for purse money is Mrs. Elizabeth Graham. In addition to being the best advertisement for her own Elizabeth Arden products, she has had enviable success with her horses. She entered the sport with the *nom de course* of "Mr. Nightingale," then later adopted Maine Chance as a stable *(Continued on page 152)*

New race of suit; of car

Photographed at the Belmont Park tote board, two winning ideas: a suit with automatic season-shift and, at its right, the car that will be top prize at the Belmont Stakes Ball this month. The suit, a coppery silk, comes in three units: straight skirt, loose retroussé jacket, and a little camisole overblouse with enough presence to carry the skirt as a dress-look in non-jacket weather. By Ben Zuckerman, in Japanese silk. From Saks Fifth Avenue; Julius Garfinckel; Sakowitz. The car, a 1958 Lincoln Capri sedan. The news: more space, easier handling; plus a new high-brow windshield that makes sighting traffic lights almost as easy as raising an eyebrow.

WILLIAM KLEIN


WINNER 5 1ST HALF
3 7 2 00 7 2 7 20
1 4 3 50 8 3 4
3 5 40 9
2 1 0 80 10

New motive power: suits and cars

Ticked off here, on these two pages, the great new mobility in clothes, in cars, in the way women feel about both. The trapeze is the push-off point for a summer of eye-shadowing hats, taper heels, a charm both ingénue and worldly. As for a woman's car, it's becoming, increasingly, just *that*. Car makers claim a man buys the engine; it's the woman who wraps up the look—colour, line, personality—to take home. Or, as here, to take to the races at Belmont. *The suit,* bright red Moygashel linen geared to three shifts—trapeze skirt; trapeze jacket; under the jacket a spencer with cooled neckline, minimal sleeves. Dan Millstein suit, about $90. Miss Bergdorf of Bergdorf Goodman; Jenny's; Joseph Magnin. Casting a pretty cosmetic shadow on the face, a red rough straw hat by Sally Victor. Binoculars: Abercrombie & Fitch. *The car,* 1958 Mercury convertible in the Park Lane series. Its greatest luxury is a sporting instinct without the sporting tribulations—an unseen sound buffer blocks off road sounds.

WILLIAM KLEIN





THE NEW BEAUTIES

Mlle. Olga Georges-Picot

Here, two very young international beauties (each is eighteen), whose faces reveal not only beauty now, but the enchanting prospect of beauty still to come. Mlle. Georges-Picot, a daughter of Ambassador and Mme. Guillaume Georges-Picot, is now living and studying in New York, where her father is the French Delegate to the United Nations. Her black-brown hair and eyes, her face with its suggestion of Slavic bone structure, are a charming inheritance from her Russian mother. Like most diplomatic-corps children, she has lived all over the world (she was born in China), and speaks four languages well.

Miss Tiarks, the daughter of Mr. and Mrs. Henry Tiarks of London, has just finished her first year at Briarcliff College, New York, where she is majoring in dramatics. Her summer itinerary includes London for the season, then a stay in the south of France; she plans to re-enter Briarcliff in the autumn. Her exquisite colouring—black eyes, creamy skin, dark-chestnut hair—un-typical for an English beauty, may derive from a Spanish great-grandmother.

Miss Henrietta Tiarks

RUTLEDGE





At-home décor– with flowers



Here, a summer's supply of flowers for evenings at home (or outside, if out includes a patio, as here).
Facing page: At-home dressing of evening-dress prettiness. Silk shantung, flowering in several depths of blue. By Peer; about $35. At Bergdorf Goodman; Neiman-Marcus; I. Magnin.
This page: Long, cool, floative, and this besides—non-press-needing. The sash-ends, incidentally, which are tied Empire-style here, can be rewound into a cummerbund. By Flobert—bright, boxed blue flowers on Cranston-finished cotton; about $15. Lord & Taylor; Woodward & Lothrop; L. S. Ayres.

SANTE FORLANO

The long-playing

Come summer—every summer—the fact is this: what a woman's fashion morale needs is the kind of clothes set-up that can make the June-through-August dash—with dash to spare. Vogue's idea: more clothes per wardrobe, but not more clothes-$$$. No wishful thinking, this; the long-play possibilities of this summer's fashion-dollar are temptingly evident on these and the two following pages.

1. Croissant-chemise, with a yoked top, peignoir belt. By Pat Hartly, in green-flowering cotton satin; junior sizes; $25. Lord & Taylor.

2. Black silk chiffon floated from the Empire waist of a slender black rayon crêpe Récamier underdress. By Jonny Herbert; junior sizes, $45. Bonwit Teller; Burdine's; Neiman-Marcus.

3. Knitted cotton, countryside—blue and white striped blouse, bloused on a drawstring (Permathal Everglaze cotton knit by Alamac), worn over a pleated white skirt. Ship 'n Shore top, $4. Tee Tops skirt, $13. Bloomingdale's.

4. Tank-top black chemise, and a coat of chiffon panels. Kay Selig costume (dress, a jersey of Avisco rayon and acetate); $45. Altman's.

5. Chemise bouffance for late day—blue and green cotton satin, flounced, flowering. By Gay Gibson, in junior sizes; about $18. At Altman's.


1

2

3


4


5

fashion dollar



6



7



8





10



9

6. One of the new pink vitamins that are giving fashion a terrific boost this summer (and the price is equally salubrious). Trapeze (with petticoat), by Carol Craig, in Galey & Lord cotton; $20. Lord & Taylor.
7. The whitest white of summer—white sharkskin. Two parts make this look: chemised put-over ($6), pleated at back, and a skirt ($6), with nearly as many free-lance ideas as it has pleats. By Debcraft, in Arnel sharkskin (by Folker). Arnold Constable.
8. City trapezerie—on the double. Day-to-day suit in rose-red (rosy, too: the price-outlook—$30 buys both units). By Devonbrook; junior sizes, (fabric, by Fabrex—Avisco rayon, and cotton). Peck & Peck.
9. The self-dressed dress—one way to make the afternoon-into-evening shift, and not make a big production of it. The starter dress: slender, strapped. By Jerry Gilden, in red-flowered cotton satin (by Ameritex); $15. Altman's; Hutzler's; Rich's.
10. Summer suit-look in red and Paisley—open jacket, long-sleeved overblouse, pleated skirt. By Sacony. Cotton blouse, $5. Jacket, $9, and skirt, $11; both in Dacron-and-cotton (Cone fabrics). Bloomingdale's.
For shops in other cities, see page 153.

The long-playing



11. Ninety-days' worth of freshness—and as good a buy as peaches in August. White piqué trapeze, with a belt threaded through at Empire height. This, by Sue Brett, in cotton piqué comes in junior sizes. $18. From Saks Fifth Avenue; Halle Bros.; Dayton's.

12. Automatic air conditioning—the dress-and-sweater idea. Supima cotton chiffon dress in blue and white (Fuller fabric); Orlon sweater, masked with the dress fabric. By Alex Colman; $40. Saks Fifth Avenue.

13. P.M. blackery—point d'esprit veiling, veiling a slimness of rayon and Celanese acetate crêpe. By David Klein, in Chardon-Marché crêpe; $40. Best's; Famous-Barr.

14. The makings of the prettiest young look at the party—close, high waist, billows of chiffon. Dress, by Lanz, in blue-and-white printed silk chiffon (Onondaga fabric); in junior sizes; about $60. From Bonwit Teller.

15. Oranges at a good-buy price—printed cotton chemise, screened through a silk-organdie overskirt. By Jonny Herbert, in junior sizes; $35. From Bonwit Teller.

fashion dollar *continued*

16. Sailor dress, '58 (for many women, it wouldn't be summer without one)—orange plaid put-over, over a skitter of pleats. By Adelaar, in voile of Dacron-and-cotton. Top, $8; skirt, $12. At Altman's; Famous-Barr.
17. The kind of dress that invariably runs up record mileage on the city-country circuit—looks terrific either place and, what's more, arrives that way. Orange silk-and-cotton, with a standaway collar, standaway back. Dress, by Mam'selle, in junior sizes; about $35. From Bonwit Teller; Hutzler's.
18. What there never seems to be enough of in summer—a sleeved. covered dress for restaurant dinners, movie later. This, black crêpe, panniered at back. By Mervin Ross; Avisco rayon-and-acetate; about $40. Bendel's Young-Timers; Bramson's; I. Magnin.
19. How to have the upper hand—*and* fashion—in a heat wave. A float of blue polka dots on white, with trapeze-pleats starting just under the bosom, spread over a crinoline. By Dé Zanne, in Dacron-and-cotton; junior sizes. About $25. At Altman's.

For shops in other cities, see page 153.

Vogue's trapeze Patterns

...and the easiest sewing news in years

Trapezerie, here, as a seamstress' idea of heaven. Cling through the shoulder blades is the only instance of fit; from there on, it's about as complicated as tracing a triangle. Two things count for everything in trapezerie—the fabric (recommended: a close weave, firm—but not rigid—body), and the shape beneath the shape. In both cases here, we've included plans for a Pellon slip or petticoat. These, in turn, have sub-shapes of their own—they're "air-cushioned" with a foot or so of ruffled net that holds the line in an unrippled trapeze-circle. *Right:* The result of Vogue Pattern envelope S-4894. Balloon-sleeved trapeze in a textured, leaf-green rayon, and—the hidden persuader—a Pellon petticoat. Dress, in Burlington fabric. Hat, by John Frederics. Gilt necklace, by Napier. *Far right:* Trapeze with the plus factor of vitaminized pink. This—and the blueprint for a slip—Vogue Pattern S-4897. We've done the dress in Irish linen (by McBratney); put it on a late-day schedule with a pink flower wig, long white gloves. Flower wig, by Veaumont. Richelieu earrings. Both pages: Crescendoe cotton gloves; Pappagallo shoes. *Other views, sizes, yardages: page 154.*



VOGUE PATTERN S-4894



PHOTOGRAPHED BY SANTE FORLANO AT ROUND HILL, MONTEGO BAY, JAMAICA

VOGUE PATTERN S-4897



Good across the dinner-table—across from a black tie, or a blue suit: soft black crêpe chemiserie, black petal wig, veil.

1

KAZAN

Summer situations—

18 new ways to meet them

And there could hardly be a more favourable clothes situation than this, to start off with: a whole surge of new summer things coming into the shops right now, in June—when they're most wanted. On these six pages, eighteen examples. Each of the dresses here is designed to meet, charmingly, one summer situation—or several.

1. Situation: summer-night dinner in town, with a man who may be in evening clothes, or may not have changed. The dress to meet it (and him) beautifully: this black crêpe chemise, by Harvey Berin, in rayon crêpe. About $70. Bergdorf Goodman; Hudson's; L. S. Ayres; I. Magnin. Black rose-petal wig; Sally Victor. Andrew Geller shoes.

2. Even if the Friday-night train is an hour late, this costume still looks crisp and immaculate. Black-and-brown dots on white Italian foulard; precisely-pleated skirt. By Vera Maxwell; $125. Jay Thorpe. Straw hat; Sally Victor. Julianelli shoes at Lord & Taylor.

3. Young daytime dress that has most country situations well in hand: white petit-point cotton piqué, chemised, high-waisted; black-and-white striped matelot dickey. In a Fuller fabric; $50. Lord & Taylor. White straw boater; Mr. John.

4. Late-day charmer: a shadowy plaid silk organdie dress that covers, yet reveals, a closely-fitted sheath of black silk. By Oleg Cassini; about $90. Saks Fifth Avenue; Neiman-Marcus. Wear-Right lambskin gloves. White petal wig; Sally Victor.

5. New kind of lemon ice for Sunday lunch in the country: pale-yellow Irish linen put-over, slender skirt. By Sloat; blouse, $28; skirt, $40; Bonwit Teller. Raspberry-ice straw hat; Lilly Daché. Evins shoes at I. Miller.

6. A coat that moves easily, and handsomely, between summer city, summer country life: white Supima cotton with olive-green flowers, olive-green velveteen collar. Fabric by Everfast, with Everglaze crease resistance; $45. Bonwit Teller.

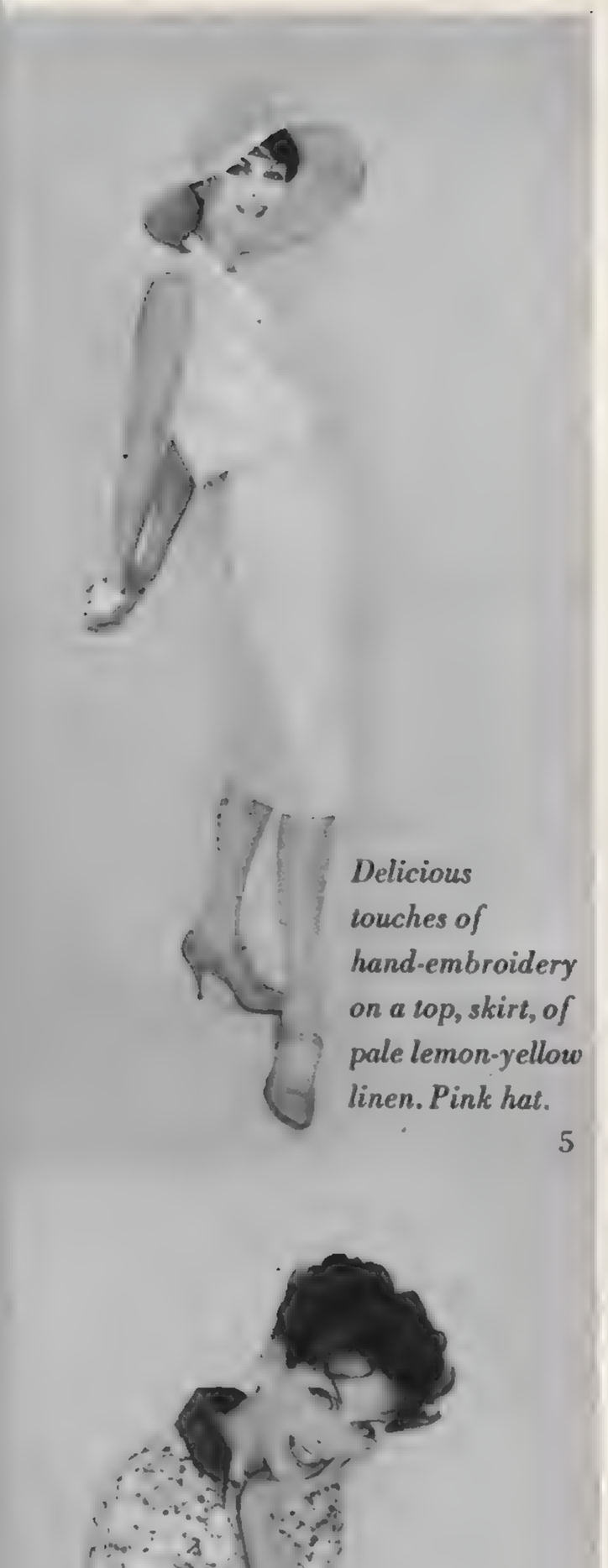
For shops in other cities, see page 153.



On the dot for travelling, town: foulard, crisply-dotted, the skirt, a pretty fall of pleats.

2





Delicious touches of hand-embroidery on a top, skirt, of pale lemon-yellow linen. Pink hat.

5



Fresh slant on white piqué: the high-waisted look (and it looks far from tennis-dressy).

3

The new vamp, summer-evening version– checked organdie shadowing a black shaped sheath. Wig of white petals.



4

6

Coat to cover any summer situation—in town, in the country; white, coolly flowered in olive green, velvet-collared.



Charming little coat of many colours (and uses): multicoloured flowers, fruits, on white polished cotton. Here, with its own white linen skirt; pearls.

7



Black-and-white Paisley—one of the great looks for any woman's summer, anywhere.

8

7. The tossed-salad jacket—can be tossed, refreshingly, over everything. Flowered and fruited in pinks, greens, reds, on white cotton by Everfast, and lined. About $26. Slim white Moygashel linen skirt, flowered belt; about $13. Both, by H. & E. Shapiro, at Altman's; Halle Bros.; I. Magnin.

8. Situation: sultry weather in town. Solution: this sleeveless airiness in black-and-white Paisley polished cotton, lightly bowed at the waist. In Supima cotton fabric by Everfast with Everglaze crease resistance. About $18. Henri Bendel; Famous-Barr; I. Magnin. DeLiso Debs shoes.

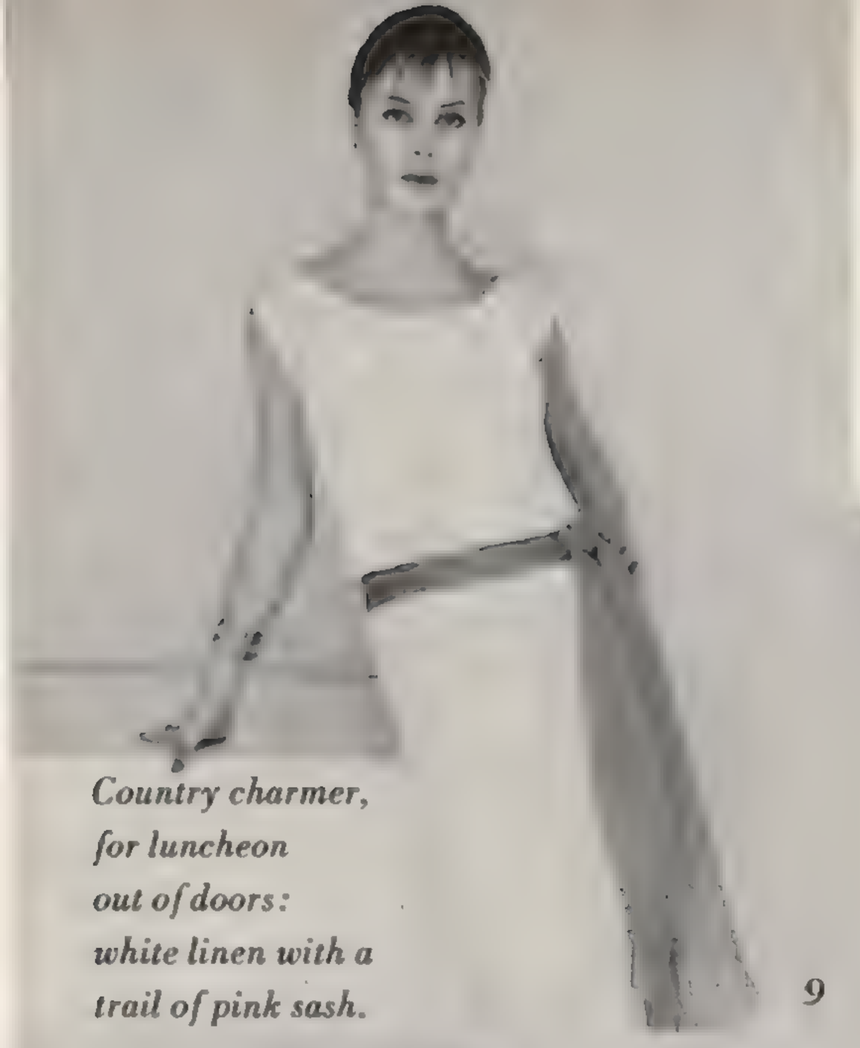
9. Cool and pretty for the country—dress of white handkerchief linen, flowingly sashed in pink chiffon. By Nat Kaplan; $45. Saks Fifth Avenue.

10. The only hot thing about this dress is its fashion—the loose, soft chemising, the blue polka dots on white (bright-blue linen sandals would be a charming addition). Dress by Vera Maxwell, in Arnel jersey; $50. Saks Fifth Avenue.

11. Pleasantly relaxed sheath in cocoa (or iced coffee?) coloured Irish linen: pearl-buttoned bib freshly outlined in white. Relaxed, too, about travelling from country to city, and vice versa. By Abe Schrader; $35. Saks Fifth Avenue.

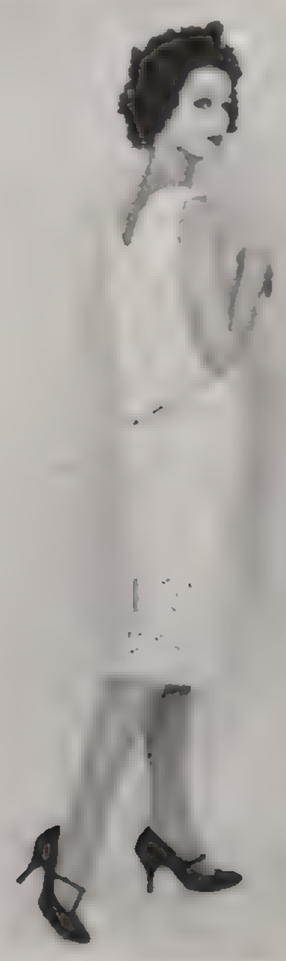
12. New kind of shirtwaist dress that could well be a summer uniform (as shirtwaists so often, and wonderfully, are). Silver-grey Fuji silk, the top bloused very low. By David Goodstein; $60. Saks Fifth Avenue; Halle Bros.

For shops in other cities, see page 153.



Country charmer,
for luncheon
out of doors:
white linen with a
trail of pink sash.

9



Drawstring
chemise,
blue on white,
billowed at
the back;
a summer look
for five o'clock.

10



Cocoa linen sheath,
newly eased—
delicious by day,
with a tan.

11

New shirtwaist dress—
low-waisted, bloused—in
silver-grey Fuji silk;
easy, indelibly tidy for summer
travelling, summer in town.



12

KAZAN

18 new ways

continued



City-summer dress that goes from late lunch to late day: black textured silk, bloused top.

13

Chilled-apricot cotton damask, full-skirted, sashed low; for town (with black shoes), country (with flat, bare sandals).

Cool, easily cut dress for town— black silk, chemised; long scarf that ties in front.

15

14

Good way to spend the summer in the city—black linen put-over, slim skirt.

16

13. City-summer dress that handles a variety of situations, brilliantly: luncheon, with a white hat, pearls, black patent leather handbag; late-day, with a coloured-flower wig, printed shoes. Black grained silk, side-buttoned, bloused. By Adele Simpson; $90. Saks Fifth Avenue; Halle Bros. Mr. John hat.

14. A day in the country, a day in the city—this delicious apricot-coloured chemise takes to either, coolly. By Georgia Bullock, in jacquard cotton poplin by Stoffel; about $60. De Pinna; Neiman-Marcus. Red-and-yellow Paisley hat; Mr. John.

15. The summer living is easy, in a dress as easily shaped as this: a soft fall of black silk, unbelted, slightly tapered, with a long scarf loosely knotted in front. By David Levine, in Onondaga silk duppioni; about $90. Henri Bendel; Emme hat. DeLiso Debs shoes.

16. Good thing in two parts—a put-over coolly V-ed at the neck, scalloped at the edge; and a slender skirt. Both, in black Moygashel linen. By Nantucket Naturals; $40. Koret handbag. All at Bonwit Teller. Mr. John hat.

17. A hard dress to beat on its own ground—the country. White sharkskin, brass-buttoned, with a crisply-pleated skirt (the pleats start low). By Lloyd Weill, in Arnel sharkskin; about $40. Bonwit Teller; Hudson's; I. Magnin.

18. Adapted from one of Balenciaga's great charmers, this dress has hardly a straight line to its name; everything's soft, rounded—even the high waistline is rounded by a sash. In Onondaga sheer black rayon-and-acetate crêpe; $65. Macy's. Andrew Geller shoes.

For shops in other cities, see page 153.



Low-waisted dress in white sharkskin that handles most country situations.

17



Dinner-in-town dress—translation from Balenciaga—in black crêpe, sashed below the bosom, again above the knee.

18

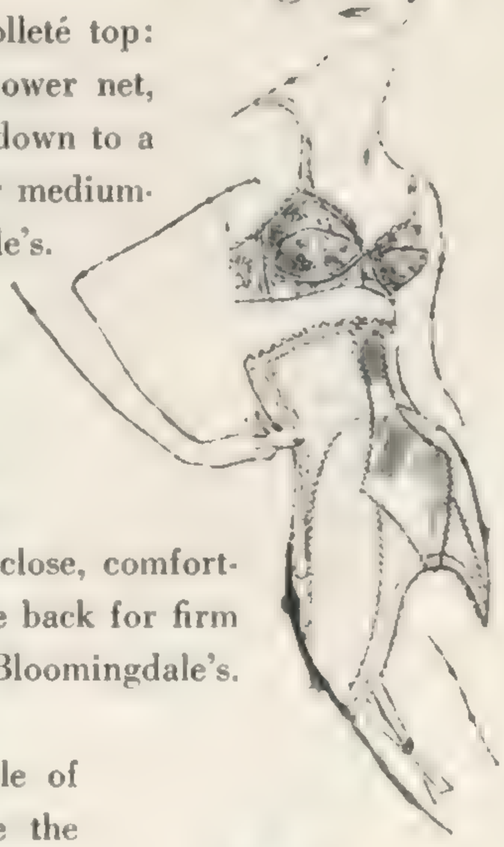
KAZAN

Controlling interests: new shapes



For young figures—

To wear under a balloon-skirted dress with a shaped, décolleté top: a strapless long-lined brassière of nylon lace and nylon power net, with light bones to hold it in place. At the back, it dips down to a very low V—this, recommended for extra smoothness under medium-low-backed dresses. By Marja, in white; $11. At Bloomingdale's.



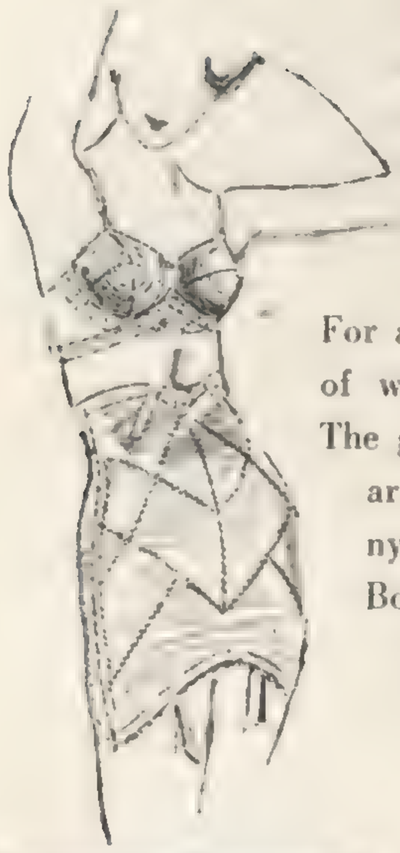
For a dress with a straight skirt and high waist: a white brassière of French cotton lace, circled with foam rubber for the rounded look. With this, a girdle of white nylon power net with a high waist, its top separated at the back from the body of the girdle, and hooked for close, comfortable fit. The lower edge is swallow-tailed—cut low at the back for firm control. Both by Olga; brassière, $6; girdle, $15. Bloomingdale's.



Here, for a tall girl in a high-waisted dress—a girdle of white nylon power net, extending five inches above the waist to bring the diaphragm to a minimum. At front, back, and sides, panels of Lastex that stretch one way: down. Gentle bones keep the top in place; a long zipper eases entry. By Beverly of California; $16, at Bloomingdale's.



To make way for a flaring neckline: a brassière with wide-set straps, scooped low at the front. At the centre of the scoop, a U-bent wire establishes, comfortably, plunging separation. At the back, more lowness. By Lady Marlene, of white nylon lace and Fabulastic—elasticized fabric by Ansonia. This, $6, at Arnold Constable.



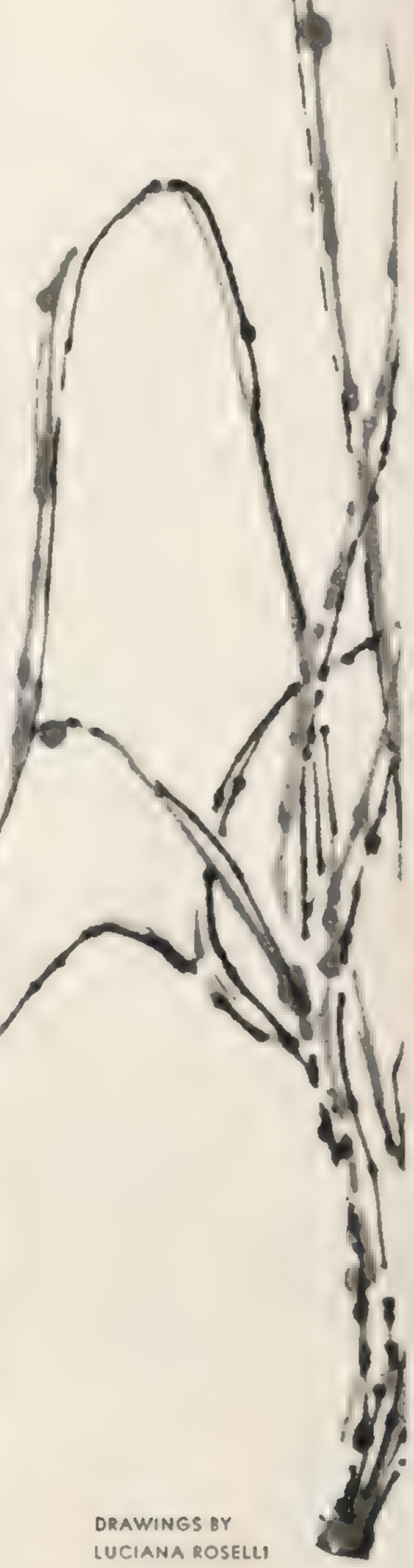
For a very narrow dress: a rounded brassière, comfortable and cool, of white cotton broadcloth with elastic bands at the lower edge. The girdle is white nylon power net, built up at the waist. Inside it, are wide crisscross bands of plush-backed elastic (made of Helanca nylon yarn) at front and back; also, bones upholstered in elastic. Both by Gossard; brassière, $4; girdle, $18.50. At Gimbels.



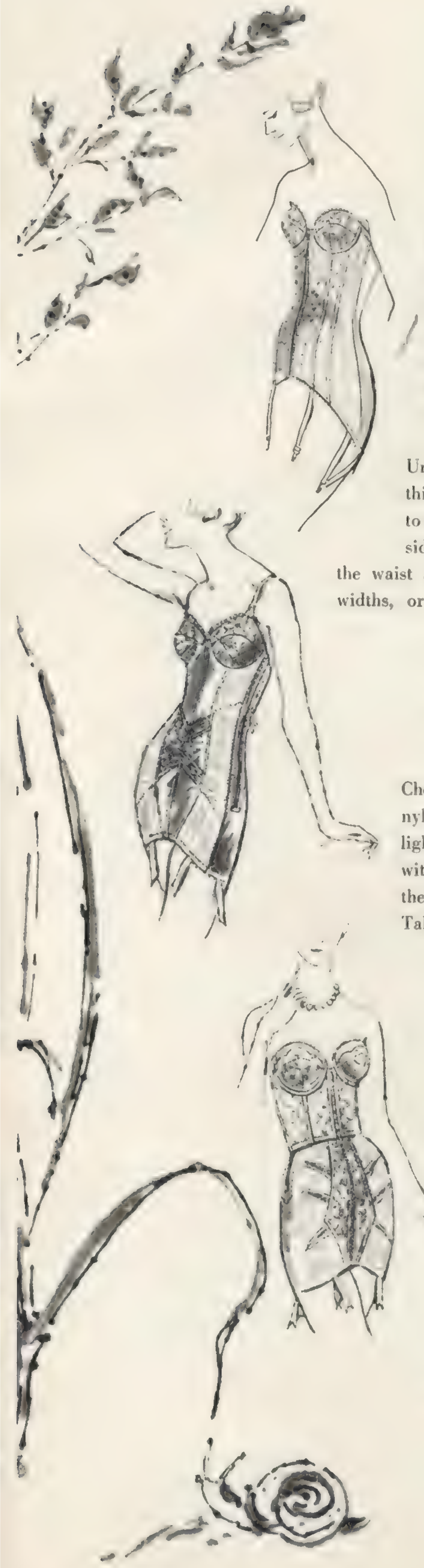
Under a slim summer dress: a strapless brassière of white nylon lace, with lowered back of Ban-Lon knitted with Lastex. The girdle, white nylon power net with almost knee-length legs (also good under slacks) cuffed in Ban-Lon. Garters attached inside midway down the legs. Both by Hollywood V-ette Vassarette; brassière, $6; girdle, $13. At Bloomingdale's.



To wear under a chemised dress, or slacks: a smooth, long-legged pantie girdle of white nylon power net that's lanolized for softness; controlling panels at front and back are of Lastex. New waist feature: plush-backed elastic bands that cross each other at the sides, won't roll over. By Phantoms, of Du Pont nylon; $10. At Franklin Simon.

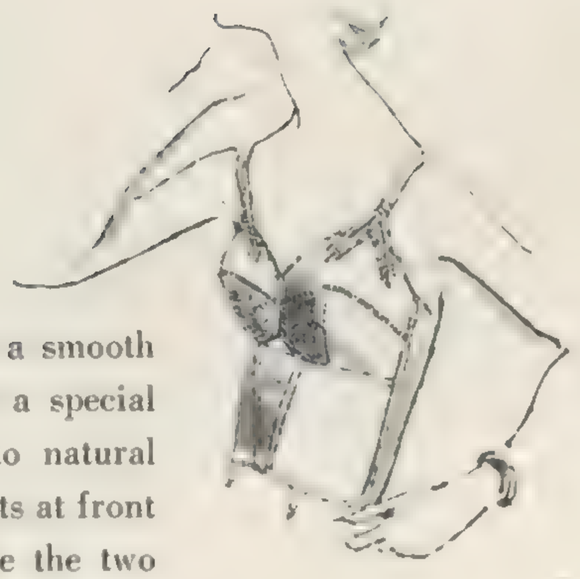


DRAWINGS BY LUCIANA ROSELLI



For Mrs. Exeter—

Under a summer dress with a high waistline that requires a smooth midriff: this long-line brassière of cotton broadcloth with a special slash arrangement at the straps that helps it to adjust to natural curves. The mid-section reaches to the waist, has elastic inserts at front and back. Four hooks can be attached to a girdle to make the two inseparable. By Wonder Bra, in white, $4, at Arnold Constable.



Underlining for a dress with a bouffant skirt, a bare-necked top: this strapless all-in-one that zips up the front—no problem to enter. Made of cool cotton (embroidered at front, plain at sides), with panels of nylon leno elastic, it dips down almost to the waist at the back. Straps can attach in two positions—the usual widths, or wider. By Diana, in white; $11. At Saks 34th Street.



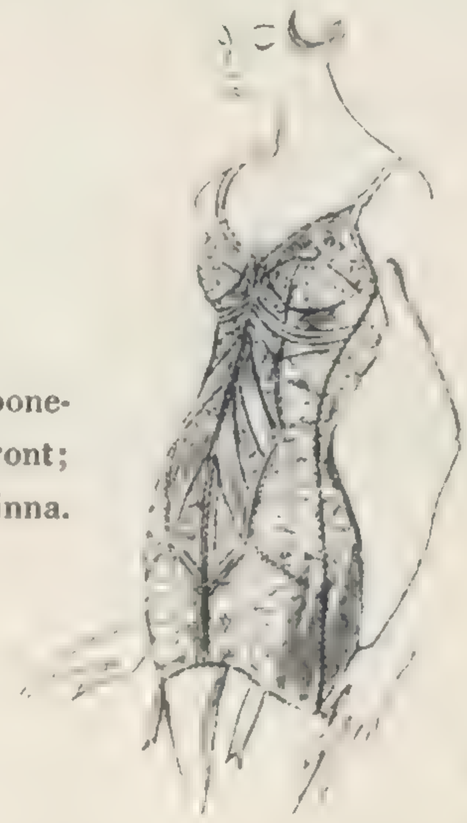
Good news here, for just about any summer dress: a pull-on all-in-one with no bones, that moulds the figure in undiluted comfort. At the front, a non-stretch satin panel woven with Lastex. The rest, nylon power net, reinforced at the sides. By Surprise, in white. $16.50. Gimbels.

Chemise structure for Mrs. Exeter: a self-controlling all-in-one of nylon leno elastic with a front panel of non-stretch nylon satin, lightly boned inside. The sides and back are panelled in satin woven with Lastex. The brassière department is nylon lace over marquisette; the back, low to accommodate a cool décolletage. At one side, a Talon zipper and hooks. By Smoothie, in white. $25, at Altman's.



For narrow skirts: a pantie-girdle with longer-than-average legs for firm thigh control. This, of nylon power net with front and back panels of satin woven with Lastex; sides of double nylon power net. To make life easier, it zips on with a Talon zipper. By Smoothie, in white. $15, at Franklin Simon.

For a narrow dress—control in two parts: a long-lined strapless brassière, worn with a high-rising girdle. The brassière is white nylon marquisette with leno elastic, hooked at centre front. The girdle is nylon power net with front panel of non-stretch lace, back panel of nylon satin, woven with Lastex. This, in white. Both by Rite Form. The brassière, $9; the girdle, $17. At Lane Bryant.



Here, a well-tailored figure to match a well-tailored dress: a boneless all-in-one of nylon power net with reinforced nylon lace at front; hooks at its low back. By Cordé de Paris, in white. $25 at De Pinna.

THE GREAT NEW WINE-FINDS

Report on the new tastes, new labels from California

BY TOM MARVEL

The wine news from California is good. During a 1,500-mile trip by car through the Golden State—more green than golden during the wet Pacific spring—I tasted wines better than any ever before produced in California.

There are two reasons for this surge in quality. One is that wine makers in California are better trained and equipped than their predecessors of even a few years ago. Competition in fine wines is keen in California and it's growing keener. There is a creative pride in growing fine wine grapes, in seeing them turn, with the magic of all natural processes, into fine wine. This pride is as common to the big California winery owner as it is to the Burgundian peasant.

A second major reason for the improvement in California wines is that growers are planting an increasing acreage in the finer wine grapes, in place of the mediocre, mass-production varieties favoured heretofore. Progressive growers have been emphasizing these vines now for several years (it takes four years for a newly planted grapevine to start bearing) and some of this early planting is now coming into production. Much more will come, in a welcome tide, in the next few years.

As this silent revolution takes place, such names as Claret, Burgundy, and Sauternes are gradually giving way to wines called Pinot Noir, Cabernet Sauvignon, Pinot Chardonnay, and Pinot Blanc. These are the "varietal" (pronounced as in "variety") names. They refer to the specific grapes which go into the make-up of the wine. The grapes themselves are not new to California, having been grown there in small, noncommercial quantities for the connoisseurs, for generations. What is new is the sudden increase in acreage devoted to their culture on a really large scale—and the current evolution of the varietally named wine.

This new California terminology represents the best consumer guide to quality since the passage of the Food and Drug Act. The law says that a varietally named wine must contain at least fifty-one per cent of the wine from the grape variety for which it is named. A California Cabernet, in other words, must contain at least fifty-one per cent of cabernet grapes in its make-up. Most of the growers I met made their varietal wine from a much larger proportion, I am happy to add.

This is not to say that California wines labelled with the so-called "generic" names—Chablis, Burgundy, and the rest—aren't good wines. Many of them are, in fact, excellent. But your chances of finding the top grade of any given producer's wines are best if you pick his varietally named bottles.

The European custom of naming wines after the place where the grapes were grown has its roots in local tradition going back for centuries—certainly long before swift transportation, as we know it today, came on the scene. Sherry comes from the Jerez district in Spain, Port from Portugal, Burgundy and Bordeaux from particular provinces of France, and so on.

It's different in California. For one thing, the wineries are, as a rule, on a larger scale. [Paul Masson Vineyards, for instance, is investing $2,500,000 in the construction of a modern, handsome winery, chiefly for its sparkling wines.] A single California winery may produce not just one but several different types of wine—and there are other wineries, hundreds of miles away, producing the *same* types. This isn't entirely because, as some Californians like to assert, every part of the state is ideally suited, as to climate and soil, to the production of any and every type of wine. It's more because a large modern winery can draw on vineyards far distant, treating the grapes from each in a manner which best brings out their particular quality. Modern transport made European close-to-the-soil specialization obsolete in California before it even got started.

The geography of wine names, therefore, is not especially important in California. It suffices to know that most of the grapes for Northern California table wines come from some half a dozen counties which fan out from different parts of San Francisco Bay. Most important are Santa Clara, Alameda, Contra Costa, Napa, and Sonoma (with San Benito, to the south, taking an important place when new plantings at Paicines begin to bear fruit).

THE VARIETALS

The following round-up lists some of the varietal wines which you are likely to meet on your dealer's shelf.

PINOT NOIR—The small, blue-black grapes of the Côte d'Or, the finest Burgundy wine district. It's also used in Champagne. In California, this grape gives a red wine of velvety smoothness, delicate, fruity bouquet, and soft, full flavour. Beware of wines called after unrelated varieties cunningly named Black *(Continued on page 139)*

Designer's apartment: slip covers, wall-to-wall →

Opposite: Room-size view of an apartment you'll see more of in this issue (specifically, on pages 140 to 145)— the Valerian Rybar duplex, in a large apartment building off upper Fifth Avenue. In this bedroom, the news: slip covers, not just on the furniture but literally wall-to-wall—inventive camouflage for the often predictable samenesses (in colour, plan, proportion) of most large city apartments. Grey-blue silk covers all four walls, with mock panelling marked off in matching braid; the bed is curtained, like the windows, with blue and grey warp-printed taffeta, caught up at each side by sconces that double as reading lights.

VOGUE'S FASHIONS *in* LIVING





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A new favorite among Woodard designs – Minuet.
Romantically Directoire in feeling–yet definitely contemporary in its clean, flowing lines.
Notice how the lyre-back and the scroll motif are dramatized in white to contrast with
our decorator-approved wrought-iron colors – such as the antique pink shown here.
Parkerized, as is all Woodard furniture, for rust-protection.
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LEE L. WOODARD SONS OWOSSO, MICHIGAN
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THE GREAT NEW WINE-FINDS

(Continued from page 136) Pinot or Red Pinot.
PINOT CHARDONNAY—A small white grape of surpassing quality, used exclusively in the great white Burgundies and, along with the Pinot Noir, in Champagne. The wine, of a pale straw colour, is fresh and clean in the mouth, with a delicate, delightful bouquet and sprightly, fruity flavour. Plantings in California are increasing, but the wine will probably always be comparatively expensive.
CABERNET SAUVIGNON—The blue-black grape used predominantly in the blend of grapes for the famed red Bordeaux wines (clarets) of France. It grows well in California and acreage is increasing. This grape, along with the Pinot Noir, yields the finest red table wine that has, or probably ever will, come out of California. The wine, of a deep garnet red, has the characteristic "earthy" flavour which identifies Bordeaux in France. There are other cabernets, good but less good than this, so it is best to look for the Sauvignon.
JOHANNISBERGER RIESLING—Of the large family of Rieslings, many with dubious claims to the name, this is the one true Riesling of the Rhine and Moselle, the grape which alone produces the finest German wines. Again, look for the double name. This is one of the great wine grapes of the world and grows well in California.
TRAMINER—A fine white grape whose wine has some of the tangy bouquet of the great Riesling. It is widely planted in Alsace and Germany. A sub-variety is the GEWURZTRAMINER—or, as its name indicates, the Spicy Traminer. This is an equally good wine to look for; its bouquet and flavour are more pronounced than the Traminer's, making a delightful white wine.
SAUVIGNON BLANC—One of the outstanding grapes of the French Sauternes region, another being the Semillon (below). The wine is clear amber, soft and, in this country, quite dry. I should point out here that the French Sauternes—a sweet, full-bodied, mellow dessert wine—is not really approximated in California and wine labelled "Sauternes" (sometimes without the final "s," which is an error) is generally dry. A dry Sauternes in France is nonexistent.
SEMILLON—An important grape of the French Bordeaux white wine region, yielding mellow, soft, dry-flavoured wines, such as Graves. Grown in the Livermore Valley of California (Alameda County) it produces some of the finest California white wine, something like a suave, full-flavoured Graves.
PINOT BLANC—A sub-variety of Pinots, giving very good dry white wine, of the Chablis type. Not equal to the Pinot Chardonnay but very good in its own right.
WHITE PINOT—Actually, this is what the French call the Chenin Blanc, and some Californians do, too. You'll like its fresh, engaging piquancy, although it lacks the suavity and finish of the Pinot Blanc.
ZINFANDEL—A black grape, widely planted in California. The wine is sprightly, with a berry-like flavour, and can be very good, depending on the region and the grower.
GREEN HUNGARIAN—Rarely seen on varietal labels, the white wine is clean, fresh, and sprightly.
GRENACHE—A grape that produces some of the best *vin rosé*, or pink wine, of California, as it does in France.
GAMAY—A good grape of the Burgundy country, making California red wine of superior quality and a *rosé* as well.
GRIGNOLINO—A pale-red grape of North Italy, which yields a pleasing, sprightly, light red wine, especially in Southern California.
GUTEDEL, UGNI BLANC, and VELTLINER are three rarely seen varietal names which are worth a try if you come across them.

NORTHERN CALIFORNIA WINES AND WINERIES

Here is an alphabetical list of wines from wineries in the Northern district with particular emphasis on varietals. I have listed here wines from each winery which seemed to me to be superior; those marked with an asterisk were, to me, especially outstanding:
ALMADÉN, Santa Clara County—Pinot Noir*; Pinot Chardonnay*; Pinot Blanc; Johannisberger Riesling*; Grenache Rosé.
BEAULIEU, Napa County—Cabernet Sauvignon*; Pinot Noir*; Pinot Chardonnay; Johannisberger Riesling, Brut Champagne*.
BERINGER, Napa County—Chablis; Riesling.
CHRISTIAN BROTHERS, Napa County—Johannisberger Riesling; Pinot Chardonnay; White Pinot; Vin Rosé.
CONCANNON, Alameda County—Chablis; Sauvignon Blanc; Cardinal Rosé.
CRESTA BLANCA, Alameda County—Dry Semillon*; Pinot Blanc; Sauvignon Blanc; Sauterne (so spelled).
FOPPIANO—A small winery in Sonoma County. Its *rosé* is very good. So is its red wine, Sonoma Gold.
INGLENOOK, Napa County—Cabernet Sauvignon*; Pinot Blanc; Pinot Chardonnay*; Gamay.
KORBEL, Sonoma County—Specializes in sparkling wines. Brut Champagne; Pink and Sparkling Rouge very good.
HANNS KORNELL, Sonoma County—Brut Champagne.
CHARLES KRUG, Napa County—Traminer*; Johannisberger Riesling*; Pinot Chardonnay; Chenin Blanc; Gamay, Napa Rosé; Cabernet*.
ITALIAN SWISS COLONY, Sonoma County—Pinot Noir; Chablis; Tipo Red; Asti Rosé.
L. M. MARTINI, Napa and Sonoma Counties—Folle Blanche (a French white wine grape, dry); Gewurztraminer*; Cabernet Sauvignon*; Zinfandel*; Johannisberger Riesling; Napa Gamay Rosé; Moscato Amabile*
PAUL MASSON, Santa Clara County—Brut Champagne; Cabernet Sauvignon*; Gamay; Riesling*; Vin Rosé sec.
MAYACAMAS, Napa County—Pinot Chardonnay.
MIRASSOU, Santa Clara County—Cabernet Sauvignon*; Johannisberger Riesling; Zinfandel*; Semillon; Pinot Blanc.
SCHRAMSBERG, Napa County—Schramsberger Hock.
S. SEBASTIANI, Sonoma County—Pinot Noir*; Chablis, Rosé; Barbera; Burgundy*. *(Continued on page 153)*

The New York duplex of Valerian Rybar backs up eighteenth-century elegance with twentieth-century efficiency. In the drawing room, *above and right*, the walls are flocked a deep, velvety marigold (besides being beautiful, the flocking helps the acoustics), mouldings and doors are marbleized in tawny ochre tones. Paintings of the period—a pair of Guardis, a Tiepolo—are illuminated by hidden spotlights.

WORKING ELEGANCE

The works concealed

Valerian S. Rybar, who designed, and lives in,
the apartment shown here, is a man with his mind made up
about elegance. He likes it, especially when it's
the eighteenth-century kind. Except for its looks,
though, there's nothing eighteenth-century
about the Rybar apartment—its built-in technology
is strictly contemporary. Music comes
by pushbutton into every room, piped through the walls
from the hi-fi installation upstairs.
Clocks throughout the premises—including the antiques—
run accurately, on electricity, and the bathrooms
are equipped with telephones *and* radios.
In the sitting room upstairs, armchair strategists
may settle into swivel chairs for an effortless
transition from talk to television. And the television
itself, built right through the sitting-room wall,
emerges on the other side as a built-in cabinet—
one which offers easy access to the works for servicing.



KERTÈSZ

Once inside the dining room (above), doors disappear altogether—like the walls, they are panelled with early eighteenth-century French paintings on leather, framed with antique mirrors in gold-and-white boiserie. A small bay built into one wall accommodates an outsize terra-cotta urn, also of the period.

Yellow-flocked doors, "panelled" in braid, open from the hall (below) onto a miniature bar canopied in yellow velvet.



WORKING ELEGANCE *continued*

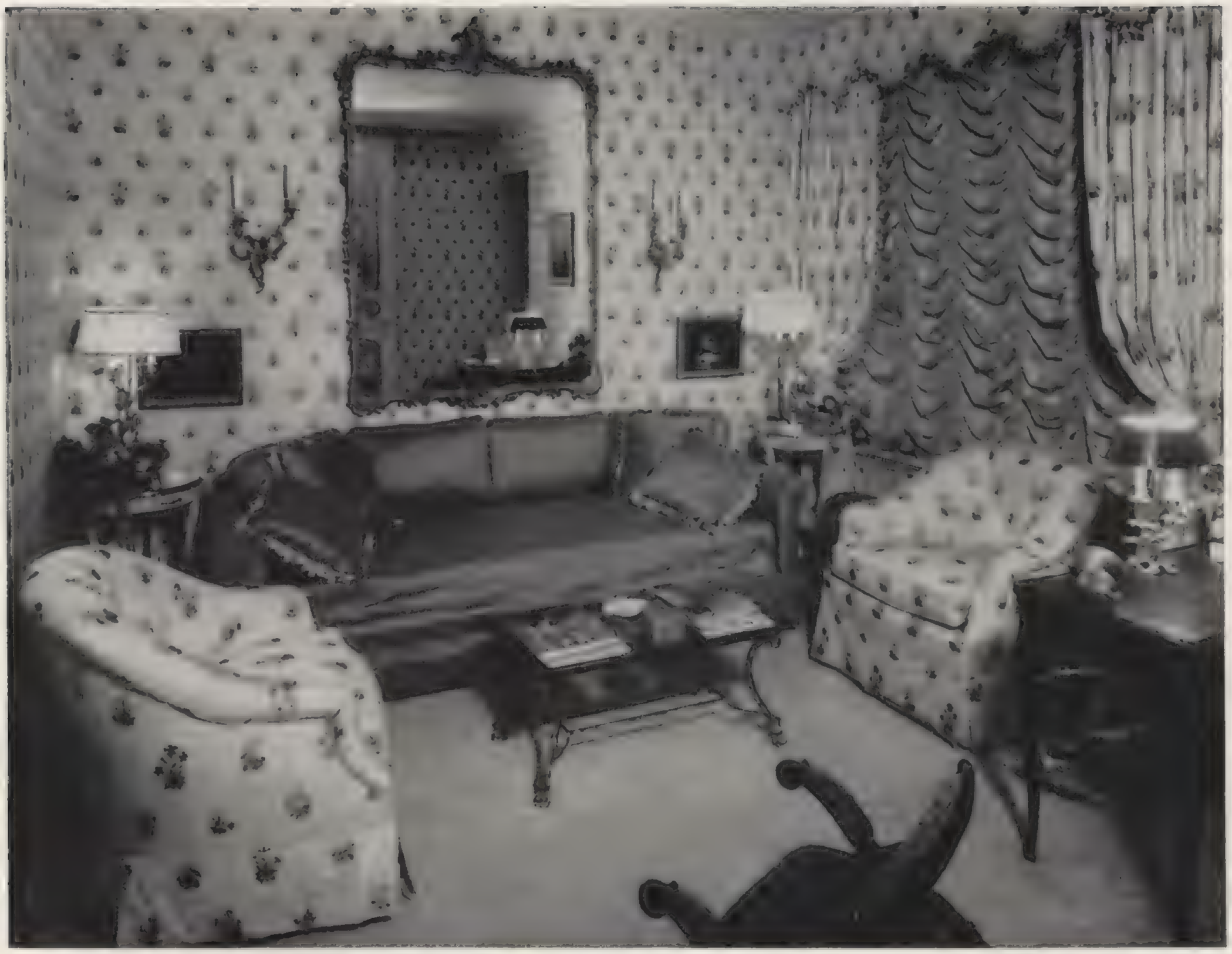
In the dining and service areas of the Rybar apartment,
the partnership of visible elegance,
*in*visible working parts, continues.
The dining room, just one wall removed from a kitchen
as efficiently up-to-date as a rocket ship,
is gracefully *grand siècle* in décor.
Here, where dinner is often served by candlelight,
hidden lights, concealed amid the boiserie,
switch on for less ceremonious occasions. Sometimes
this meeting of the centuries presented real difficulties:
in order to make a passage to the kitchen from the
dining room, it was necessary to cut a secret doorway
through one of the painted French panels that adorn
the walls. In other cases, however, there was no
problem at all: the Rybars' Louis XVI mahogany table
can seat sixteen at dinner—and often does.

Kitchen blueprints produced a division according to function—the central working area is marked off by counters and by a custom-built stove (viewed here through a ceiling-high shield of heat-resistant glass). A small stand-up desk built into one corner provides intercom and outside telephone connections.

In the service dining area (below): orange-padded chairs, a white marble-topped table, striped sailcloth curtains.



In the kitchen, which was re-engineered by Mr. Rybar, twentieth-century technology comes into its own. Here, light comes from overhead, diffused through plastic screens set into the ceiling. The floor is paved in blue splatterdash vinyl tile and one counter is topped with blue-and-green *flowered* Micarta. Another, larger work counter is split neatly down the middle— white marble on one side, for pastry, and on the other a giant wooden chopping block. Best news of all: a shield of curved, heat-resistant glass, stationed between the kitchen proper and a small service dining area, to forward cooking odours from the stove directly into the ventilator exhaust. Colour shows up in the curtains, stitched in wide stripes of blue, yellow, white, and orange sailcloth, and in a large mosaic mural (festoons of sausages, heaps of tomatoes) designed by Mr. Rybar.



The upstairs sitting room serves a dual purpose: it's equipped for TV viewing
(the flowered chairs both have swivel bases) and for an occasional overnight guest as well (the sofa's a convertible).

The sitting-room television set as it looks when it's open (below, left); when it's closed (centre);
and when it's seen from the rear (right) where it backs on a hallway. A camouflaging "cabinet" provides easy access for servicing.







Deep, strong colours—red, brown, and green against chalk-white walls—contribute to the individual quality of Mr. Rybar's bedroom. During the day, a sofa bed makes this a second sitting room.

WORKING ELEGANCE *continued*

The Rybar apartment branches into bedrooms and a small sitting room equipped with television and hi-fi apparatus behind painted panels dating from the School of Fontainebleau. In this room (opposite) which converts at need to a guest room, a flowered Italian silk covers the walls and two chairs, reappears at the windows in curtains. Two smaller chairs from Portugal are upholstered in blue cut velvet— a match for the sofa bed's Bristol blue silk. The colour plan in Mr. Rybar's bedroom (above) moves into a range of brown, red, and green—drawn largely from the handsome English chintz curtains at the windows. Here the sofa bed is slip-covered in tobacco-brown silk, its cushions piped in red-and-white braid. The low table has a four-hundred-year-old tortoise-shell top, mounted on brass legs; desk and *étagère* are Venetian. On the walls: A French trompe-l'œil painting flanked by a pair of bright green porcelain birds, and a portrait of Mrs. Rybar.

Below: The built-in vanity—complete with radio and telephone—in one of the bathrooms.



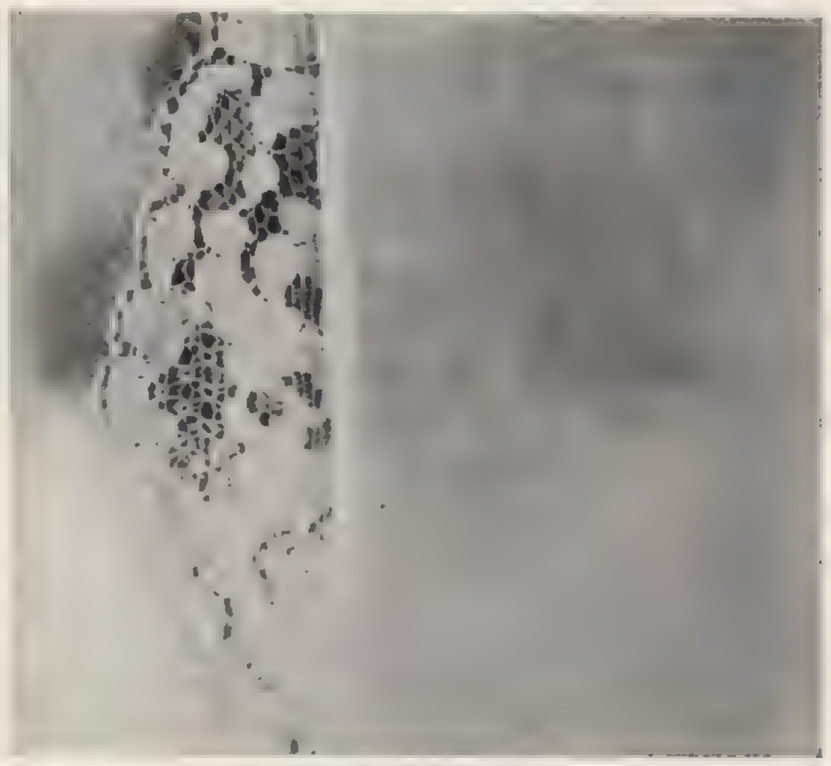


BEFORE

Nylon—
the new,
non-transparencies

The news in nylon, as of now, can be in what you *don't* see—nylon that's lost its transparency and gained not an ounce of weight.
Proof? Here, via the camera's eye:
In the photograph above, the eye shows up clearly.
In the one below, you can barely see it.
Both were taken through screens of
20-denier nylon tricot—but the nylon
screening the second eye (the one you don't see)
is the news. Its filaments were flattened out,
making the finished fabric opaque, without
changing its gossamer constitution one whit.
For what this portends in terms of the lingerie
to come, see these two of the very first firsts
so far—both by Vanity Fair of Du Pont nylon.
Left: Pale-pink tricot, cobwebby as ever
but non-see-throughable, in a nightdress
with a fitted bodice, appliquéd with lace.
About $13. Altman's; Marshall Field.
Right: A short, white nightdress,
buttoned down the front from a lace-frilled yoke.
$13 at Lord & Taylor; Woodward & Lothrop.





NOW



LUCIANA ROSELLI



JUNE is represented in this 14th Century plate by one girl telling another to hold onto that dress; sacks will come back in another 600 years.

Tonight could be the night! Even in the daytime

Champagne goes with anything anytime. That's what all the books say. They don't know the half of it.

The fact is that Champagne isn't bound by ordinary rules *at all.* It's a way of life unto itself. You could make a whole paragraph out of just the word Champagne and have it come out very, very meaningful:

Champagne!

Has a ring to it, doesn't it? It sings. And if you don't mind we'd just as soon it be Paul Masson Champagne. We daresay you'd have done it anyway — as much to please yourself as to make us feel good.

Now, what shall we celebrate this month?

June is redolent with gay events, among them Bow Tie Week, Safe Boating Week, Father's Day, and many others of a similar giddy nature. Your anniversary? (We keep thinking it's next Tuesday). So let frivolity be unconfined and keep your ice box well stocked with our magnificent Champagne from Saratoga, California.

We will be watching you all month long so let's keep on our toes.

The vigilant

Paul Masson

©PAUL MASSON VINEYARDS • SARATOGA, CALIFORNIA

The New

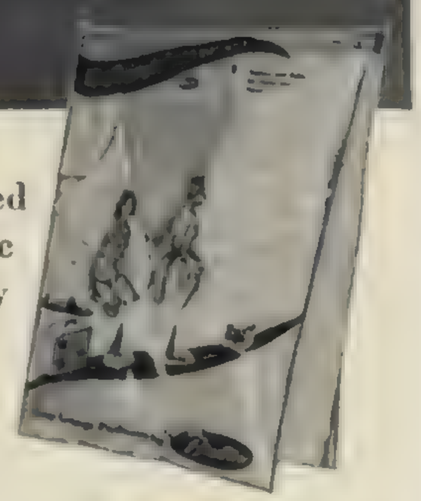
Binstron

LADY VOYAGER
Pajama and Robe
Sleepset

for HOME and CAREFREE TRAVEL

with the Lanolized* Finish





AUTOMATIC WASH 'N WEAR
Premier quality nylon tricot man-tailored pajama and robe in convenient plastic travel kit. . . . LANOLIZED for heavenly next-to-you comfort. . . . Choose from dawn pink, blue spruce, coral, navy. Sizes 32-40. About $12.00. . . . Robe alone about $6.00. . . . Pajama alone available also in flame red, sunglow and mint. About $6.00 . . . at these and other fine stores everywhere.

Atlanta, Georgia	Rich's
Atlantic City, N. J.	M. E. Blatt
Baltimore, Md.	Stewart & Co.
Buffalo, N. Y.	J. N. Adam
Brooklyn, N. Y.	Abraham & Straus
Chattanooga, Tenn.	Miller Bros.
Chicago, Ill.	Carson, Pirie Scott & Co.
Cincinnati, Ohio	H. & S. Pogue
Erie, Pa.	Erie Dry Goods
Greensboro, N. C.	Ellis Stone
Indianapolis, Ind.	H. P. Wasson
Kansas City, Missouri	Macy's
Minneapolis, Minn.	Dayton's
New York, N. Y.	Bloomingdale's—and branches
New York, N. Y.	Macy's—and branches
Oklahoma City, Okla.	John A. Brown
Peoria, Ill.	P. A. Bergner
Philadelphia, Pa.	Strawbridge & Clothier
Pittsburgh, Pa.	Joseph Horne
Richmond, Va.	Thalhimers
St. Louis, Mo.	Famous Barr
San Antonio, Texas	Joske
Scranton, Pa.	Scranton Dry Goods
Washington, D. C.	Hecht Co.

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* LANOLIZED is a registered Trade Mark



A pale yellowed-green seamless stocking; suède shoe with half-open buckled back, in olive green. Stocking by Archer, at Rich's; shoes by Delmanette. $23, at Miss Bergdorf of Bergdorf Goodman.

Legs—knee-deep



RAWLINGS

Bluish-green seamless stocking, worn with a tied shoe in soft green suède. Appointment stockings and Marvella necklace at Bloomingdale's; shoes by Valley. $19, at Best's, available late June.



Stockings in pink apricot, punctuated by a satin cutout shoe, the same colour. Seamless stockings by Kayser, at Altman's; shoes by Pappagallo. $17, at Miss Bergdorf of Bergdorf Goodman.

in colour



These stockings, apricot with an orange cast, shown with a satin strap sandal, the same shade but deepened. Seamless stockings by Belle-Sharmeer; shoes by Capezio. $15. Both, at Lord & Taylor.





How to get Vogue's sample of tan

Below, sun tan to try on—Antoine's Bain de Soleil
and its companion reviver, Antoine's Hair Fixative—
as it will look in the mailbox to the woman
with a beautiful tan coming up.
Below *that:* the coupon that, technically, turns the trick.



Vogue, Dept. S.T.
420 Lexington Avenue
New York 17, N. Y.

Please send me Vogue's sampler of Antoine Bain de Soleil and Hair Fixative as offered in the June 1958 issue of Vogue. I enclose 25¢ in coin (which includes tax and postage).

*Name*_____

*Street*_____

*City*_____ *Zone*____ *State*_____

This offer is limited to one to a customer. Good only in Continental U.S. and Canada through July 31, 1958. Please allow 3 weeks for delivery.

The new trapeze shapers



Bell petticoat
seconds the shape
of a full party dress,
holds the dress's
shape smoothly;
holds *its* shape via
sheer blue Stevens
nylon tricot, nylon net.
By Fantasy, $8. Altman's.



Trapeze understudy,
the hem circled with four
inches of horsehair.
White spun rayon.
By Saramae, $8.
Altman's.



Triangle underpinnings.
Fullness swept to the
back, smoothed at the
front—a pleasantly
possible amount of
shape to put inside a
soft-skirted day dress.
Bright pink acetate
taffeta, lined with
nylon net. By Chevette,
$13. Bonwit Teller.

JOHN STEWART

GIGI

(Continued from page 89)

effort. It is the same with the scenery: a room may be festooned with elaborately draped curtains, but ornamental pelmets are out of camera range. The focal point on the screen inevitably centres about eye level. Ceiling and carpets seldom find their way into the picture. Yet no detail may be left to chance. One of the ironies of filmmaking is that the relentless camera mischievously concentrates on the one thing it should ignore. Period dresses that would pass on stage will be exposed on film if they are coarsely executed or in need of a final fitting. Zippers are not only historical anachronisms, but they have a lamentable knack of picking up light reflections, thus looking like a snake or a welt. The camera, in fact, sees as much as, or more than, an entire audience of eyes.

Preparations to go before the camera were exhaustively detailed. Imperceptibly we advanced toward our goal—the first day of shooting. We winnowed the beauties who were to portray *demi-mondaines;* even the warts, wrinkles, and noses of the extras came under scrutiny to add character to the ensemble.

Conscientious tests for make-up, hair styles, costumes, and general colour scheme were worked out. I was not always elated. Film colours can be obstinate in contradicting the human eye. On celluloid, Leslie Caron's mouth seemed vampire red while her nut-brown hair took on the shade of an old beetroot. A layer of what looked like oleographic varnish coated every delicate pearly nuance. In addition, the Pullman car composition of CinemaScope stretched our conception of reality.

As a result of the tests, I began to avoid certain danger colours. Experience showed that most bright reds became claret colour; greys inexplicably turned Prussian blue; chartreuse yellow wound up the colour of a Jaffa orange; turquoise blue predominated with such force that it had to be labelled "for external use only." In fact, the greater the restraint, the more pleasing was the result.

It was a brave new world of indomitable spirit that gathered in the Bois de Boulogne for the first summer morning's shooting. Producer, director, cameraman, and a huge technical crew, together with a vast sea of extras, had gathered expectantly in a roped-off section of the park. There were *calèches* of every sort, men and women on horseback, crowds of passers-by in 1900 costume. Cameras moved by on cranes, while megaphoned instructions added to the din.

It took all morning to organize an elaborate first shot. Carriages, dogcarts, equestrians and pedestrians were scheduled to move past a given point at a given time, when the camera on its boom would pause to reveal Maurice Chevalier, in top hat, greeting the passing world of fashion from the shade of an artificial acacia tree.

By the time a fruitless midday arrived, the army of us was dismissed for the serious business of a French midday meal. Producer Arthur Freed reviewed the morning's results with the calm of a Buddhist. I marvelled at his equanimity, knowing that a day's shooting cost about $40,000.

By evening, the "take" had been reshot four times. Vincente Minelli, a perfectionist, speaking American to a crew composed mostly of Frenchmen, eventually managed to make everyone understand him. The assistant director, Bill McGarry, in shirt-sleeves and turned-in toes, shouted, "Send for the stock girls! Give us a dozen cocottes!" Grand ladies in huge hats would materialize, but Bill was still harassed. "There's one cocotte missing! Anybody seen a cocotte?"

As the perversity of filmmaking would have it, Leslie Caron's first appearance before the cameras was in her final sequence, where Gigi is showing off in her finery to the world of fashion. A billowing mass of Parma violet lace and ostrich feathers, she greets a friend, and drives off with her husband in a *barouche*, headed for perpetual happiness.

As part of *la belle époque*, Maxim's was closed to the public for four days while bright lights transformed its mellow *art moderne* interior into a background for rich French bankers, gay ladies, Zouaves, Egyptians, Ouida guardsmen over from London, and the moral refuse to be found in the best restaurants of the world. Supper table roses wilted in the arc lights. The confusion, noise, and heat in this inferno continued until all participants were prostrate from exhaustion. Every sequence found me busily altering costumes, decorations, and hats at various tables. Afterwards, when I dined at Maxim's, I still felt the urge to rush up to bona-fide clients and change their scarfs and jewels.

When the Lake of the Swans was to be shot, bad weather brought activity to a standstill. Then producer Freed became less of a Buddha. "We'd better get home. We can do the Swan Lake on the lot. We've got swans in Hollywood—and trees for the picnic, too."

By the following Monday I found myself in Hollywood. My initiation into the mysteries of the MGM lot began immediately. I walked around the studios on an average of fifteen miles each day until I discovered there were limousines to pick up all who wanted to get around quickly.

After our Paris experiences, I was impressed by the calm and quiet here. Each unit had its own specialists, and the wardrobe department even produced a little lady whose job it was to make new clothes look old. "How dirty do you want Miss Gingold's skirt?" she asked.

The chief property man, Harry Lazarre, was a marvel. Once, a lunch of ortolans was required for Isabel Jeans and Leslie Caron. Since California does not breed ortolans, Harry eventually provided a large dish of quail which, when cut in quarters, resembled ortolans. The luncheon party caused a certain amount of discomfort to the star performers. While rehearsing, Leslie Caron gobbled sliced peaches instead of ortolans, but with every official "take" she had to eat the quartered quail—not only the flesh, but the bones as well. By the end of the day Leslie had eaten a dozen peaches and as many quail. She called at a doctor's on the way home.

I never enjoyed for long the quietness of a delightful office. I discovered that I could cut a stuffed peacock in half and still make it stand up on a *demi-mondaine's* head. I trimmed thirty hats in one and a half hours. I simulated a Sem caricature; I even made suggestions for the film's titles and credits. I prowled around the stage looking for "cleavage trouble."

The shooting of the emotional and intimate scenes had been left to the last; by then the leading characters had had time to become the characters they were impersonating.

Long after the last scene had been shot the director worked with the producer, the cutter, the musicians and sound-track experts. Songs and incidental music had to be synchronized, and then the whole film edited and polished to a handsome gloss.



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*PLUS TAX



WOMEN-OWNERS

(Continued from page 114)

name. She's won most of the classic races in this country, overcoming a lot of bad luck in the process. But she's never veered in her will to win with "my little horses."

Another famous feminine racing name is that of Mrs. Richard Lunn. (She was Mary Elizabeth Altemus, once the wife of John Hay Whitney.) "Liz," as she is known to both Jockey Club members and stable boys, is one of the most practical and knowledgeable horsewomen on the American turf. For one National Horse Show she once collected an eye-catching team of grey jumpers, using stallions instead of the calmer-tempered geldings that are usually in show arenas. This so jarred the show officials that a rule was passed barring stallions from future hunter divisions.

The present *grande dame* of the American turf is Mrs. Henry Carnegie Phipps, slight and crisp, whose horses race as the Wheatley Stable. She's become familiar on television to many Americans who often see her consulting with her trainer, James Fitzsimmons, before a race in which her top colt, Bold Ruler, is a contender. Mrs. Phipps's husband raced for many years and after his death, she kept the stable in action. Of Bold Ruler, a saucy colt that took 1957's title of Horse of the Year, she says, "He's the best horse I've ever owned."

In racing's spotlight this season is Mrs. Charles Ulrick Bay, widow of a former Ambassador to Norway. Racing observers wondered if, after his death in 1955, she would go on with the select stable he had collected. Not only did she continue but since then has bought yearling prospects to keep fresh horses on hand. One of her purchases, a filly she named Idun, was chosen best of her age and sex in 1957. Forceful and forthright, Mrs. Bay is the mother of three children; works on a number of charities and after her husband died exercised her stock prerogative by becoming president and chairman of the board of A. M. Kidder & Co., brokers. In addition, she is chairman of the executive committee of the American Export Lines.

But it isn't only on the American racing scene that women have become important. In England, Queen Elizabeth's interest is well-known. In France last year Mrs. P. A. B. Widener II had the pleasure of capturing most of the top two-year-old stakes with an American-bred colt, Neptune II. Madame Léon Volterra keeps the French turf world spinning with win after win. Signorina Lydia Tesio now dominates Italian racing with stock from the stud her late husband organized. Sweden's leading breeder is Mrs. Lars von Stockenstrom who recently raised and sold a fine colt named Chanteclair to foreign interests. In Belgium, not only does Mme. du Bois de Roest lead the other owners, but she often does her own training.

Do women vary much from the men in their approach to racing? Those who deal with them within the sport say they do.

Trainers who have had women signing their pay checks say they'll vote for a "boss lady" every time. And they give good reasons for their choice. Most women who are vitally concerned today with stables came into racing through owning show horses. More often than not, they did the riding themselves before ring judges. Not only do they have insight into the ways of the stout-hearted, hot-blooded race horses but realize also the time it takes to condition them. And they're aware of the many ailments to which a horse is prey.

A number of facets of racing that are mere side lights to men, interest women. For instance, many women work at picking prospective racing stock as if their own futures depended on their making the correct choice. Leslie Combs II, who annually sends a large crop of pre-racing-age thoroughbreds to the market place from his Spendthrift Farm, says he learned early the importance of his lady customers.

"If you want to see sellers really on their toes, watch them when Mrs. A. E. Reuben comes around," he points out. "She has the final word as to conformation and soundness on the stock her husband buys for their Hasty House Stable.

"Mrs. Ellsworth Augustus is one who never fails to look at anything she wants to bid on. No sending a trainer around to see horses for her," he emphasized. "And there is no better judge of a young horse than Mrs. Ogden Phipps.

"Another lady who's never fooled by horses that've been slicked up for auction is Miss Mary Fisher whose father, Charles T. Fisher, has Dixiana Farm. She showed saddle horses for years and can fault any colt or filly."

George Swinebroad, considered the world's top horse auctioneer has said, "Women don't panic as easily as men do. When they make up their minds they want a horse, you can usually set it right down in your little book, they'll get it. It pleases me when the prominent gals come into the arena. I know they're there for business."

One of Swinebroad's most interesting auction stories concerns Mrs. Graham's purchase of Jet Pilot, a horse that won the 1947 Kentucky Derby for her. "She'd bid $39,000," he recalls. "And someone else bid $40.000. She left her seat and started out of the building. As she opened the door, I called to her and asked her for just one more bid. She made it. And her $41,000 got the horse."

While women will go to almost any length in an auction to get a horse they fancy, and it is hard to imagine any gamble as great as buying a young, untried race horse, they are not gamblers at the track. Mutuel clerks cringe at their complicated $2 show bets.

One of the things that appeals to racing women is the selection of their colours. Mrs. Payne Whitney took her watermelon pink and black from a favourite evening gown. Mrs. A. E. Reuben selected blue and silver silks with a gold H on the back to symbolize her Hasty House Farm. Mrs. Dan P. Rice wanted colours she could see blocks away "even on a foggy day," and in that pursuit discovered that cerise with a gold thread through it has an almost luminous quality.

What does racing give women owners even in the lean years when their horses can't seem to find a winner's circle? Mrs. Sloane said simply, "Racing and breeding horses is my hobby, my business, my pleasure, and almost my entire life."

Mrs. Markey said softly, "The horses are like your children. They give you the greatest thrills and the greatest disappointments.

"I guess Whirlaway was my favourite horse," she said flushing slightly. "He was our first Derby winner at Calumet. And I still play over the record of the track announcer's broadcast when he ran the Preakness. I know he won. I was there and saw it. But he had to come from so far behind. I find myself agonizing in the middle of hearing it. I'm so afraid he won't make it . . ."

It is easy to be a good sport while winning. But it's in losing gracefully that women offer examples on the turf. Most winner's circles are happy places but ever so often the outcome of a race is in question and things are not so pleasant. Such was the case at Saratoga several summers ago when Mrs. Lunn's Porterhouse finished first but somewhere in his journey interfered with Harry Guggenheim's Turn-to.

At the time, Mrs. Lunn had a broken leg, heavily encased in plaster. Nevertheless she hobbled to the rim of the winner's enclosure. Again the eonian wait with everyone seemingly holding his breath. Suddenly the number of Guggenheim's horse replaced that of Porterhouse. As the crowd roared, Mrs. Lunn turned, congratulated Mr. Guggenheim, and went slowly back to her box. It looked easy but was a performance worthy of a sportsmanship Oscar.

It is not only in receiving or losing trophies that the ladies serve as models. It's also in gestures toward the horses they love. Mrs. Payne Whitney started at Greentree what is known as the Gashouse Gang. It is a group of pensioners, unusable for breeding, that are allowed to live out their days in style. Cherry Pie, one of Cherry Malotte's first sons, was the earliest member. Since then there've been a number of runners which thrilled crowds of their day, then repaired to heroes' lives at Greentree.

The incident at Hialeah was not Mrs. Elizabeth Graham's first fine gesture toward the sport she loves. Nor was it fate's first belabouring of her through her horses. In 1945 she went to the yearling sales and bought $282,-700 worth of young horses. At Derby time the following year, a middle-of-the-night phone call told her that over twenty of the horses she'd bought and sent to a Chicago track for training, had died in a stable fire. Racing cynics predicted she'd leave the business. No owner, they thought, could stand being wiped out. She proved them wrong by buying more horses and building up an even greater stable. And there is no record that she ever complained of her misfortune.

THE GREAT NEW WINE FINDS

(Continued from page 139)

SOUVERAIN, Napa County—Johannisberger Riesling**; Grenache Rosé*; Zinfandel*.

WEIBEL, Alameda County—Grand Cru Select Champagne (from Pinot Chardonnay grapes).

WENTE BROS., Alameda County—Sauvignon Blanc*; Grey Riesling (not a true Riesling but very good in its own right); Château Wente*; Dry Semillon; Pinot Chardonnay; Pinot Blanc.

THE CENTRAL VALLEY

The great central California plain, usually hot and dry and watered by streams fed from the snowy Sierra Nevadas, has many wineries, most of them specializing in sweet, fortified wines and vermouths, to cover which would require another article.

One which I might mention, however, is the progressive Gallo winery at Modesto. Its Grenache Rosé is good, as a pink table wine of the type which has become so popular, while its Vino Paisano, a red table wine, sweetened, suits a great many customers who are trying wine with meals for the first time.

A unique Port wine enterprise deserves a special note. This is the Ficklin Vineyards, at Madera, where Mr. Walter Ficklin and his two sons are producing wine from the true Portuguese grape varieties used in the Douro district of Portugal—the grapes that make the historic and genuine Port of commerce. Production and distribution are limited thus far but it is worth asking for.

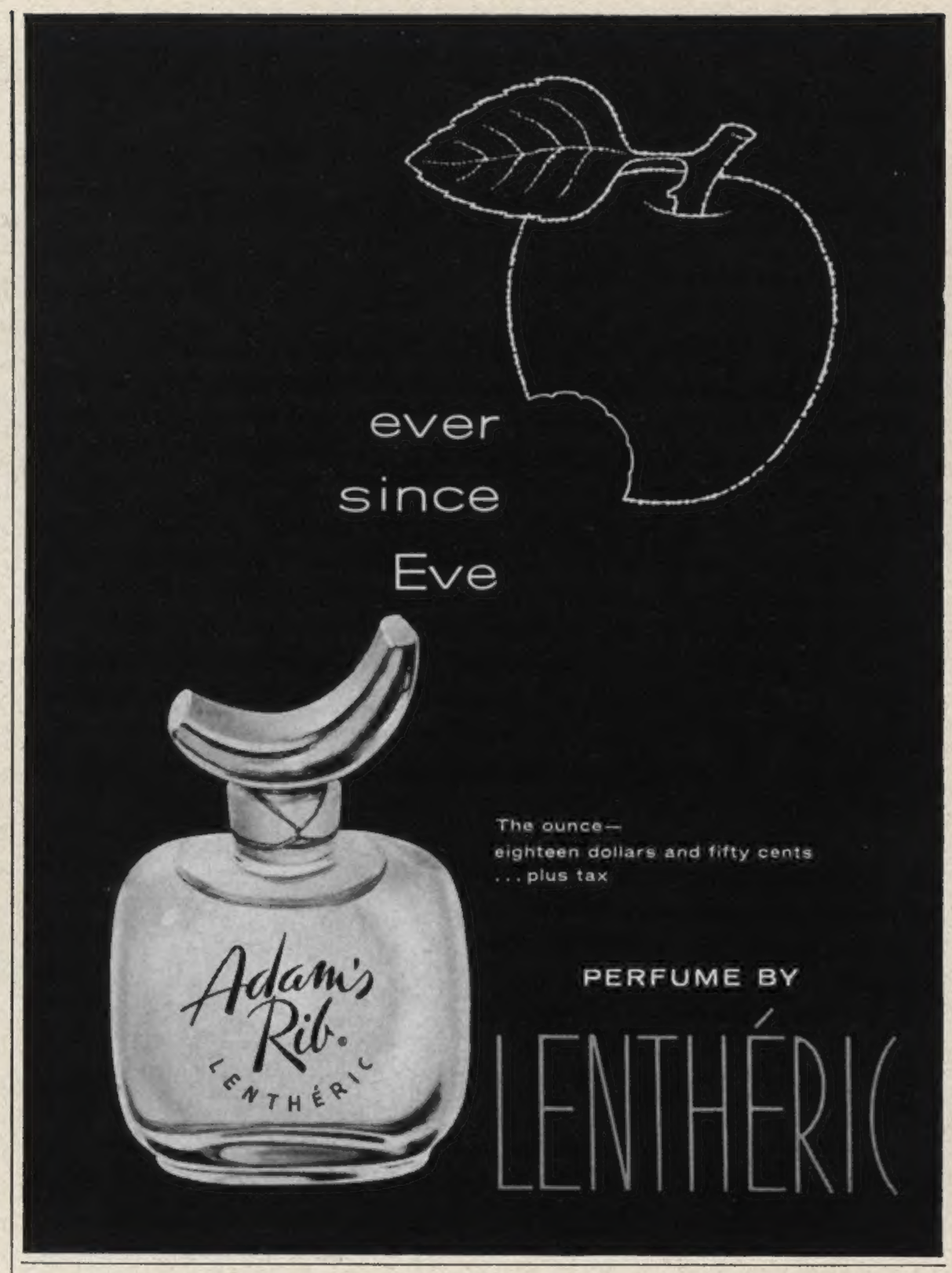
SOUTHERN CALIFORNIA VINEYARDS

I found some good table wines in this area. The leading vineyards lie east of Los Angeles in the Cucamonga district. Among the grapes grown are the light-red Grignolino, producing a light-red wine, and the Barbera and Zinfandel, also producing pleasant red wines. I list here a few which I found noteworthy:

PAUL GARRETT—Rhine; Grignolino; Grey Riesling (grown in the north and finished at the southern winery).

ELLENA—Sparkling Grignolino (sold only in western states); Regina Rosé; Chianti*.

CUCAMONGA WINERY—Grignolino; Barbera*; Zinfandel*.



SUMMER FASHIONS

A further list of shops throughout the country which will have many of the fashions shown in the issue this June.

Atlanta, Ga.	Rich's
Baltimore, Md.	Hutzler's
Chicago, Ill.	Bramson's
Cincinnati, Ohio	Jenny Co.
Cleveland, Ohio	The Halle Bros. Co.
Columbus, Ohio	F. & R. Lazarus
Denver, Colo.	Neusteter's
Detroit, Mich.	The J. L. Hudson Co.
Indianapolis, Ind.	L. S. Ayres
Kansas City, Mo.	Harzfeld's
Los Angeles, Calif.	I. Magnin
Miami, Fla.	Burdine's
Minneapolis, Minn.	Dayton's
New Orleans, La.	D. H. Holmes
Philadelphia, Pa.	John Wanamaker
Pittsburgh, Pa.	Joseph Horne
Poplar Bluff, Mo.	Chas. Miller
Rochester, N. Y.	B. Forman
St. Louis, Mo.	Famous-Barr
San Antonio, Tex.	Frost Bros.
San Francisco, Calif.	I. Magnin
Seattle, Wash.	I. Magnin
Washington, D. C.	Julius Garfinckel

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2. A lump or thickening in the breast or elsewhere.
3. A sore that does not heal.
4. Change in bowel or bladder habits.
5. Hoarseness or cough.
6. Indigestion or difficulty in swallowing.
7. Change in a wart or mole.

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VOGUE PATTERNS

Other views, sizes, yardages of Patterns on pages 126-127



S-4894



VOGUE PATTERN S-4894, sizes 10 to 16 (31 to 36). Size 14 dress takes 2½ yds. 54" fabric. Petticoat (left) needs 1¾ yds. 37" Pellon, 1⅝ yds. thin 54" net for ruffles. $1.





S-4897



VOGUE PATTERN S-4897, in sizes 10 to 16 (31 to 36). Size 14 dress takes 4⅜ yds. 35" fabric. Slip (left) requires 2 yds. 37" Pellon, 1½ yds. thin 54" net for the ruffled lining, ¾ yd. 39" fabric for contrasting brassière. $1.50.



VOGUE PATTERNS are available at important shops in every city or by mail (postage prepaid), from Department V, Vogue Pattern Service, Greenwich, Connecticut; and in Canada, at 198 Spadina Ave., Toronto, Ontario. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents, please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5c additional for each pattern ordered.



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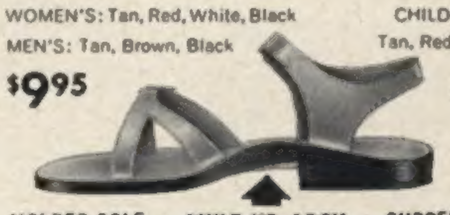


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Corpus Christi, Texas . . . Joseph Leon
Dallas, Texas . . . Neiman-Marcus
Denver, Colorado . . . Montaldo's
Detroit, Mich. . . . J. L. Hudson
East Orange, N. J. . . . Doop's
Geneva, Ill. . . . The Little Traveler
Greensboro, N. C. . . . Montaldo's
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Hamilton, Bermuda . . . Winifred Peniston
Honolulu, Hawaii . . . Carol & Mary
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